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CYCLOPEDIA OF

PAINTERS AND PAINTINGS

VOLUME II

EAKINS—KYHN

CYCLOPEDIA OF

PAINTERS AND PAINTINGS

EDITED BY

JOHN DENISON CHAMPLIN, JR.

CRITICAL EDITOR

CHARLES C. PERKINS

Corresponding Member of the French Institute

WITH MORE THAN TWO THOUSAND ILLUSTRATIONS

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LIST OF ILLUSTRATIONS

OUTLINES OF PAINTINGS.

				PAGE
1.	Ecce Homo	*Titian*	Vienna Museum.	6
2.	Eden, Expulsion from	*Masaccio*	Brancacci Chapel, Carmine, Florence.	8
3.	Elevation of Cross	*Rubens*	Antwerp Cathedral.	14
4.	Elizabeth, St., of Hungary	*Murillo*	Academia S. Fernando, Madrid.	15
5.	Entombment	*Michelangelo da Caravaggio*	Vatican, Rome.	21
6.	Entombment	*Raphael*	Palazzo Borghese, Rome.	21
7.	Entombment	*Titian*	Louvre, Paris.	22
8.	Europa, Rape of	*Paolo Veronese*	Palazzo Ducale, Venice.	29
9.	Eve, Creation of	*Michelangelo*	Sistine Chapel, Rome.	30
10.	Ezekiel, Vision of	*Raphael*	Palazzo Pitti, Florence.	35
11.	Feast in the House of Levi	*Paolo Veronese*	Venice Academy.	45
12.	Feast in the House of the Pharisee	*Paolo Veronese*	Turin Gallery.	46
13.	Feast of Rose Garlands	*Albrecht Dürer*	Prague Gallery.	47
14.	Fede, La	*Titian*	Palazzo Ducale, Venice.	48
15.	Finchley, March to	*William Hogarth*	Foundling Hospital, London.	57
16.	Fisher, Kitty	*Sir Joshua Reynolds*	Lord Crewe.	59
17.	Flight into Egypt	*Murillo*	Duchesse de Galliera.	65
18.	Flora	*Titian*	Uffizi, Florence.	66
19.	Fornarina, La	*Sebastian del Piombo*	Uffizi, Florence.	72
20.	Fornarina, La	*Raphael*	Palazzo Barberini, Rome.	72
21.	Fortune	*Guido Reni*	Accademia de S. Luca, Rome.	74
22.	Francis Xavier, St.	*Rubens*	Vienna Museum.	84
23.	Galatea, Triumph of	*Raphael*	Palazzo Farnesina, Rome.	105
24.	Gamesters	*Michelangelo da Caravaggio*	Dresden Gallery.	108
25.	Ganymede, Rape of	*Eustache Lesueur*	Louvre, Paris.	108
26.	George, St., and the Dragon	*Raphael*	Hermitage, St. Petersburg.	125

				PAGE
27.	George, St., and the Dragon	*Raphael*	Louvre, Paris.	125
28.	George, St., Martyrdom of	*Paolo Veronese*	S. Giorgio Maggiore, Verona.	126
29.	Giorno, Il	*Correggio*	Parma Gallery.	140
30.	Giorgione, Family of	*Giorgione*	Palazzo Giovanelli, Florence.	141
31.	Graces, Three	*Raphael*	Duc d'Aumale, Chantilly.	163
32.	Granicus, Passage of the	*Charles Lebrun*	Louvre, Paris.	169
33.	Green Grocer	*Gerard Dou*	Louvre, Paris.	171
34.	Gregory, St., Miracle of	*Andrea Sacchi*	Vatican, Rome.	173
35.	Hagar, Dismissal of	*Guercino*	Brera, Milan.	197
36.	Helen, Rape of	*Guido Reni*	Louvre, Paris.	228
37.	Helena, St., Vision of	*Paolo Veronese*	Vatican, Rome.	229
38.	Heliodorus, Expulsion of	*Raphael*	Stanza d'Eliodoro, Vatican, Rome.	230
39.	Henri IV. and the Spanish Ambassador	*Dominique Ingres*	Baron Alphonse de Rothschild, Paris.	237
40.	Hercules, Death of	*Guido Reni*	Louvre, Paris.	240
41.	Hercules, Infant	*Agostino Carracci* (?)	Louvre, Paris.	241
42.	Hermann and Thusnelda	*Angelica Kauffmann*	Vienna Museum.	244
43.	Herminia at the Shepherd's House	*Domenichino*	Louvre, Paris.	245
44.	Hilanderas, Las	*Velasquez*	Madrid Museum.	257
45.	Hille Bobbe	*Frans Hals*	Berlin Museum.	259
46.	Holy Family	*Federigo Baroccio*	National Gallery, London.	274
47.	Holy Family	*Fra Bartolommeo*	Panshanger House, England.	274
48.	Holy Family	*Michelangelo*	Uffizi, Florence.	275
49.	Holy Family	*Murillo*	Louvre, Paris.	276
50.	Holy Family (La Petite Sainte Famille)	*Raphael*	Louvre, Paris.	277
51.	Holy Family	*Rubens*	Palazzo Pitti, Florence.	278
52.	Holy Family	*Andrea del Sarto*	Louvre, Paris.	278
53.	Holy Family	*Andrea del Sarto*	National Gallery, London.	279
54.	Holy Family—del Bacino	*Giulio Romano*	Dresden Gallery.	280
55.	Holy Family, Canigiani	*Raphael*	Munich Gallery.	281
56.	Holy Family of Francis I.	*Raphael*	Louvre, Paris.	282
57.	Holy Family—del Lagarto	*Raphael* (?)	Madrid Museum.	282
58.	Holy Family—del Pajarito	*Murillo*	Madrid Museum.	283
59.	Holy Family—la Perla	*Raphael*	Madrid Museum.	284
60.	Horatii, Oath of the	*Louis David*	Louvre, Paris.	291
61.	Ignatius, St., Miracles of	*Rubens*	Vienna Museum.	311
62.	Incendio del Borgo	*Raphael*	Stanza dell' Incendio, Vatican, Rome.	313
63.	Inn, The	*Jan Steen*	Hague Museum.	317
64.	Isabella d'Este, Court of	*Lorenzo Costa*	Louvre, Paris.	320

				PAGE
65.	Jacob, Blessing of	*Rembrandt*	Cassel Gallery.	323
66.	Jacob, Dream of	*Spagnoletto*	Madrid Museum.	324
67.	Jacob and Rachel	*Giordano*	Dresden Gallery.	325
68.	Jaffa, Plague of	*Antoine Jean Gros*	Louvre, Paris.	329
69.	Jeremiah	*Washington Allston*	Yale College Gallery.	338
70.	Jericho, Blind Men of	*Nicolas Poussin*	Louvre, Paris.	339
71.	Jerome, Communion of St.	*Agostino Carracci*	Bologna Gallery.	340
72.	Jerome, Communion of St.	*Domenichino*	Vatican, Rome.	341
73.	Jesus, Sleep of	*Annibale Carracci*	Louvre, Paris.	343
74.	Joan of Arc in Prison	*Paul Delaroche*	Duke of Padua.	344
75.	Job Visited by his Friends (History of Job)	*Francesco da Volterra*	Campo Santo, Pisa.	345
76.	John, St., Baptist	*Leonardo da Vinci*	Louvre, Paris.	347
77.	John, St., Baptist, on Jordan	*Nicolas Poussin*	Louvre, Paris.	348
78.	John, St., Baptist, in Wilderness	*Raphael*	Uffizi, Florence.	349
79.	John, St., Evangelist, Vision of	*Alonso Cano*	Private Gallery, Paris.	350
80.	Joseph, Chastity of	*Johan Bilevelt*	Uffizi, Florence.	356
81.	Joseph, Chastity of	*Lionello Spada*	Lille Museum.	357
82.	Joseph in Prison	*Spagnoletto*	Escurial, Spain.	358
83.	Josephine, Coronation of	*Louis David*	Versailles Museum.	359
84.	Judas, Payment of	*Fra Angelico*	Florence Academy.	361
85.	Judith	*Cristofano Allori*	Palazzo Pitti, Florence.	362
86.	Judith	*Philip Van Dyck*	Hague Museum.	362
87.	Judith and Holofernes	*Artemisia Gentileschi*	Palazzo Pitti, Florence.	363
88.	Julian, St., Hospitality of	*Cristofano Allori*	Palazzo Pitti, Florence.	364
89.	Jupiter Destroying Crimes	*Paolo Veronese*	Louvre, Paris.	367
90.	Jupiter and Io	*Correggio*	Vienna Museum.	367
91.	Justina, St., Martyrdom of	*Paolo Veronese*	S. Giustina, Padua.	368
92.	Justinian Promulgating the Pandects	*Raphael*	Vatican, Rome.	369
93.	Kirmess	*Rubens*	Louvre, Paris.	388
94.	Kiss, Throwing a	*Jean Baptiste Greuze*	Alfred de Rothschild, London.	389
95.	Knight's Vision	*Raphael*	National Gallery, London.	394

PORTRAITS OF PAINTERS.

(DRAWN BY JACQUES REICH.)

	PAGE
1. Eastlake, Sir Charles Lock	1
2. Eeckhout, Gerbrand van den	9
3. Elliott, Charles Loring	16
4. Elmore, Alfred	16
5. Elsheimer, Adam	17
6. Engerth, Eduard von	20
7. Enhuber, Karl von	20
8. Erdmann, Otto	23
9. Etty, William	27
10. Everdingen, Allart von	30
11. Exner, Johann Julius	32
12. Eyck, Hubert van	32
13. Eyck, Jan van	33
14. Faccini, Pietro	38
15. Faed, Thomas	38
16. Fattore, Il	43
17. Ferrari, Luca	52
18. Ferri, Ciro	52
19. Feti, Domenico	53
20. Feuerbach, Anselm	53
21. Feyen-Perrin, Augustin	54
22. Fildes, Luke	56
23. Flameng, François	61
24. Flandrin, Hippolyte	62
25. Flinck, Govaert	65
26. Floris, Frans	67
27. Fontana, Lavinia	69
28. Forest, Jean Baptiste	71
29. Förster, Ernest Joachim	73
30. Fortuny y Carbó, Mariano	75
31. Fouquières, Jacques	77
32. Fragonard, Jean Honoré	78
33. Français, François Louis	78
34. Francesca, Piero della	79
35. Franceschini, Marcantonio	80
36. Francia, Francesco	82
37. Francken, Frans, the younger	85
38. Francken, Hieronymus, the elder	87
39. Fréminet, Martin	90
40. Frère, Édouard	91
41. Frith, William Powell	94
42. Frölich, Lorens	94
43. Fromentin, Eugène	95
44. Frost, William Edward	96
45. Führich, Josef Ritter von	98
46. Fuller, George	98
47. Fuseli, Henry	100
48. Gabbiani, Antonio Domenico	101
49. Gaddi, Taddeo	102
50. Gainsborough, Thomas	104
51. Gallait, Louis	106
52. Garbo, Raffaellino del	109
53. Gebhardt, Eduard von	116
54. Geertz, Julius	118
55. Genelli, Bonaventura	121
56. Genoels, Abraham	122
57. Gentileschi, Orazio	123
58. Gérard, François Pascal	126
59. Géricault, Théodore	127
60. Gérôme, Jean Léon	128
61. Gervex, Henri	130
62. Geselschap, Eduard	130
63. Ghirlandajo, Domenico	132
64. Ghirlandajo, Ridolfi	133
65. Gifford, Robert Swain	136
66. Gifford, Sandford Robinson	135
67. Gilbert, Sir John	137
68. Gillot, Claude	138
69. Giordano, Luca	139
70. Giorgione, Il	140

	PAGE
71. Giotto	142
72. Giovanni da Udine	144
73. Girodet de Roussy, Anne Louis	146
74. Giulio Romano	149
75. Glaize, Léon	151
76. Gleyre, Charles Gabriel	153
77. Goltzius, Hendrik	156
78. Goodall, Frederick	157
79. Gow, Andrew C.	160
80. Goya y Lucientes, Francisco José de	161
81. Goyen, Jan van	161
82. Gozzoli, Benozzo	162
83. Graff, Anton	164
84. Graham, Peter	165
85. Granet, François-Marius	167
86. Grant, Sir Francis	168
87. Gray, Henry Peters	170
88. Greco, El	171
89. Gregory, Edward John	172
90. Greuze, Jean Baptiste	173
91. Gros, Antoine Jean	178
92. Grosse, Franz Theodor	179
93. Grützner, Eduard	181
94. Gude, Hans Fredrik	183
95. Gudin, Théodore	183
96. Guercino, Il	184
97. Guérin, Pierre Narcisse	185
98. Guffens, Godfroid	186
99. Guido (Guido Reni)	187
100. Guillaumet, Gustave	189
101. Guillemet, Jean Baptiste Antoine	190
102. Gussow, Karl	191
103. Gysis, Nikolaus	193
104. Haas, Mauritz Frederick Hendrick de	194
105. Hagen, Theodor	197
106. Haghe, Louis	198
107. Hagn, Ludwig von	198
108. Hals, Frans	202
109. Hammer, Guido	205
110. Hamon, Jean Louis	206
111. Hanoteau, Hector	207
112. Hansen, Konstantin	208
113. Harlow, George Henry	211
114. Harpignies, Henri	212
115. Harrach, Ferdinand von	212
116. Hart, James McDougal	213
117. Harvey, Sir George	214
118. Hasenclever, Johann Peter	215
119. Haydon, Benjamin Robert	217
120. Hébert, Ernest	220
121. Heem, Jan Davidsz de	222
122. Heemskerk, Marten van	224
123. Heinz, Joseph, the elder	228
124. Helst, Bartholomeus van der	232
125. Hendschel, Albert	234
126. Henner, Jean Jacques	236
127. Herkomer, Hubert	242
128. Herrera, Francisco de, the elder	247
129. Herring, John Frederick	248
130. Hess, Heinrich Maria von	250
131. Heyden, August von	253
132. Heyden, Jan van der	254
133. Hildebrandt, Eduard	257
134. Hildebrandt, Theodor	258
135. Hill, Thomas	259
136. Hire, Laurent de la	262
137. Hodgson, John Evan	264
138. Hoff, Karl	267
139. Hogarth, William	268
140. Hoguet, Charles	269
141. Holbein, Hans, the elder	270
142. Holbein, Hans, the younger	270
143. Holl, Frank	272
144. Homer, Winslow	285
145. Hondecoeter, Melchior d'	286
146. Honthorst, Gerard van	287
147. Hooch, Pieter de	289
148. Hoogstraten, Samuel van	289
149. Hook, James Clarke	289
150. Horschelt, Theodor	293
151. Horsley, John Callcott	294
152. Hosemann, Theodor	294
153. Houbraken, Arnold	295
154. Howard, Henry	297
155. Huber, Johann Rudolf	298
156. Hübner, Karl	299
157. Hübner, Julius	299
158. Huet, Jean Baptiste	300
159. Humbert, Ferdinand	304
160. Hunt, William Holman	305
161. Hunt, William Morris	306

	PAGE
162. Hünten, Emil Johannes	306
163. Hunter, Colin	307
164. Huntington, Daniel	307
165. Huysmans, Cornelis	309
166. Huysum, Jan van	309
167. Ingres, Jean Auguste Dominique	315
168. Inman, Henry	316
169. Inness, George	317
170. Isabey, Jean Baptiste	321
171. Israels, Jozef	321
172. Jacque, Charles Émile	327
173. Jacquemart, Nélie	328
174. Jardin, Karel du	334
175. Jeaurat, Étienne	336
176. Jerichau-Baumann, Elisabeth	338
177. Joest, Jan	346
178. Johnson, Eastman	351
179. Jonghe, Jan Baptist de	353
180. Jordaens, Jakob	354
181. Jordan, Rudolf	355
182. Kaemmerer, Frederik Hendrik	370
183. Kalckreuth, Stanislaus von	371
184. Kalf, Willem	371
185. Kalkar, Hans von	372
186. Karger, Karl	374
187. Kauffmann, Angelica	375
188. Kauffmann, Hermann	376
189. Kauffmann, Hugo	377
190. Kaulbach, Friedrich	377
191. Kaulbach, Friedrich August	377
192. Kaulbach, Hermann	378
193. Kaulbach, Wilhelm von	378
194. Keller, Albert	379
195. Keller, Ferdinand	380
196. Kensett, John Frederick	380
197. Kessel, Jan van, the elder	382
198. Ketel, Cornelis	383
199. Keyser, Nicaise de	384
200. Klöcker von Ehrenstrahl, David	390
201. Knaus, Ludwig	392
202. Kneller, Sir Godfrey	393
203. Knille, Otto	395
204. Koch, Josef Anton	399
205. Koninck, Philip de	404
206. Kotzebue, Alexander von	406
207. Kraus, Friedrich	408
208. Kreling, August von	408
209. Kröyer, Peter Severin	411
210. Krüger, Franz	412
211. Küchler, Albert	413
212. Kurzbauer, Eduard	417
213. Kyhn, (Peter) Vilhelm (Karl)	418

MONOGRAMS AND SIGNATURES.

		PAGE
1.	Eberle, Adam	3
2.	Ebert, Karl	4
3.	Eeckhout, Gerbrand van den	10
4.	Ehrhardt, Adolf	12
5.	Ellenrieder, Marie	16
6.	Elliger, Ottmar, the younger	16
7.	Elsheimer, Adam	18
8.	Empoli, Jacopo Chimenti da	18
9.	Engelbrechtsen, Cornelis	20
10.	Enhuber, Karl von	21
11.	Es, Jacob van	24
12.	Escalante, Juan Antonio	24
13.	Espinosa, Jacinto Jeronimo de	26
14.	Estense, Baldassare	26
15.	Everdingen, Allart van	31
16.	Everdingen, Cesar van	31
17.	Evers, Anton Clemens	31
18.	Eyck, Jan van	34
19.	Fabritius, Karel	38
20.	Falconnetto, Giovanni Maria	40
21.	Falens, Karel van	41
22.	Farinati, Paolo	42
23.	Fasolo, Lorenzo	43
24.	Ferrier, Gabriel	52
25.	Feselen, Melchior	53
26.	Feti, Domenico	53
27.	Fiacco, Orlando	54
28.	Flemael, Bartholet	63
29.	Flinck, Govaert	66
30.	Fontana, Lavinia	69
31.	Förster, Ernst Joachim	73
32.	Fortuny y Carbó, Mariano	76
33.	Fragonard, Jean Honoré	78
34.	Francia, Francesco	82
35.	Francia, Giacomo di Francesco	82
36.	Franck, Franz Friedrich	84
37.	Francken, Ambrosius, the elder	85
38.	Francken, Frans, the younger	86
39.	Franquelin, Jean Augustin	88
40.	Fraser, Alexander	89
41.	Fréminet, Martin	90
42.	Frère, Édouard	91
43.	Fries, Ernst	93
44.	Fromentin, Eugène	96
45.	Furini, Francesco	99
46.	Fyt, Jan	101
47.	Gabron, Guiliam	102
48.	Gaddi, Taddeo	103
49.	Gael, Barend	103
50.	Gaelen, Alexander van	103
51.	Galloche, Louis	107
52.	Garofalo, Il	111
53.	Gassel, Lucas	112
54.	Gassies, Jean Bruno	112
55.	Gaudin, Fray Luis Pascual	113
56.	Gauffier, Louis	114
57.	Geddes, Andrew	116
58.	Geel, Joost van	117
59.	Genoels, Abraham	122
60.	Gentileschi, Orazio	123
61.	Gérard, François Pascal	127
62.	Géricault, Théodore	128
63.	Gérôme, Jean Léon	129
64.	Gillot, Claude	138
65.	Gimignani, Giacinto	138
66.	Giordano, Luca	140
67.	Girard, Firmin	144
68.	Girodet de Roussy, Anne Louis	146

		PAGE
69.	Glink, Franz Xavier	153
70.	Goltzius, Hendrik	156
71.	Gool, Jan van	158
72.	Goupil, Jules Adolphe	160
73.	Goyen, Jan van	162
74.	Gozzoli, Benozzo	163
75.	Gran, Daniel	166
76.	Granacci, Francesco	166
77.	Grandi, Ercole di Giulio	167
78.	Granet, François Marius	168
79.	Grebber, Pieter de	171
80.	Greuze, Jean Baptiste	174
81.	Grévedon, Henri	175
82.	Griffier, Jan	175
83.	Griffier, Robert	176
84.	Grimmer, Hans	177
85.	Gros, Antoine Jean	179
86.	Gryeff, Adriaan de	182
87.	Guardi, Francesco	182
88.	Guercino, Il	185
89.	Guérin, Pierre Narcisse	186
90.	Guibal, Nicolas	187
91.	Guido Reni	189
92.	Hackaert, Jan	195
93.	Hagen, Joris van der	197
94.	Hallé, Claude Guy	200
95.	Hallé, Noel	201
96.	Hals, Dirk	201
97.	Hals, Frans, the elder	202
98.	Hals, Frans, the younger	203
99.	Hamon, Jean Louis	206
100.	Harpignies, Henri	212
101.	Haudebourt-Lescot, Mme. Hortense Victoire	216
102.	Hébert, Ernest	220
103.	Heem, Cornelis de	222
104.	Heem, Jan Davidsz de	223
105.	Heemskerk, Marten van	224
106.	Heinz, Joseph, the elder	228
107.	Hellemont, Mattheus van	230
108.	Helst, Bartholomeus van der	232
109.	Hemissen, Jan van	233
110.	Hennequin, Philippe Auguste	235
111.	Henner, Jean Jacques	236
112.	Herkomer, Hubert	243
113.	Herp, Guilliam van	245
114.	Herrera, Francisco de, the younger	247
115.	Hess, Karl	250
116.	Hetsch, Philipp Friedrich von	252
117.	Heusch, Jacob de	253
118.	Heyden, Jan van der	254
119.	Hickel, Josef	255
120.	Hildebrandt, Theodor	258
121.	Hobbema, Meyndert	263
122.	Hoecke, Jan van den	265
123.	Hoet, Gerard	266
124.	Hogarth, William	269
125.	Holbein, Hans, the younger	272
126.	Hondecoeter, Melchior d'	286
127.	Hondius, Abraham	287
128.	Honthorst, Gerard van	288
129.	Hooch, Pieter de	289
130.	Hoogstraten, Samuel van	289
131.	Horemans, Jan Jozef, the elder	292
132.	Houasse, Michel Ange	295
133.	Houbraken, Arnold	295
134.	Huber, Johann Rudolph	298
135.	Hudson, Thomas	300
136.	Hue, Jean François	300
137.	Huet, Jean Baptiste	301
138.	Hughtenburgh, Jan van	302
139.	Hutin, Charles	308
140.	Huysum, Jan van	310
141.	Ingres, Jean Auguste Dominique	316
142.	Isabey, Jean Baptiste	321
143.	Israels, Jozef	322
144.	Jacque, Charles Émile	328
145.	Janssens, Victor Honoré	333
146.	Jardin, Karel du	335
147.	Jeaurat, Étienne	336
148.	Jonge, Ludolf de	353
149.	Jordaens, Jakob	355
150.	Jouvenet, Jean	360
151.	Kaemmerer, Frederik Hendrik	370
152.	Kalf, Willem	372
153.	Kauffmann, Angelica	376
154.	Keirincx, Alexander	379
155.	Kessel, Ferdinand van	382
156.	Kessel, Jan van, the elder	382

	PAGE
157. Keyser, Thomas de	385
158. Klein, Johann Adam	389
159. Kloeber, August von	391
160. Klomp, Aelbert	391
161. Knaus, Ludwig	393
162. Kneller, Sir Godfrey	394
163. Koekkoek, Barend Cornelis	400
164. Koninck, Philip de	404
165. Koninck, Salomon	404
166. Kulmbach, Hans von	414
167. Kupetzky, Johann	416

TABLE OF ABBREVIATIONS.

Acad., Academy.
A.N.A., Associate of the National Academy.
A.R.A., Associate of the Royal Academy.
A.R.H.A., Associate of the Royal Hibernian Academy.
A.R.S.A., Associate of the Royal Scottish Academy.
C. & C., Crowe and Cavalcaselle.
Cat., Catalogue.
Ch., Church.
Col., Collection.
Gal., Gallery.
H., Height.
ib., ibidem.
id., idem.
Inst., Institute.
L. of Honour, Legion of Honour.
Mus., Museum.
N.A., National Academy or Academician.
Nat. Gal., National Gallery.
Pal., Palace, Palais, Palazzo.
R., Royal.
R.A., Royal Academy or Academician.
R.H.A., Royal Hibernian Academy or Academician.
R.S.A., Royal Scottish Academy or Academician.
S., San, Santa.
SS., Santi, Sante.
S. M., Santa Maria.
St., Saint.
W. & W., Woltmann and Woermann.

*** *Words in italics indicate the alphabetical place of articles on the subjects specified*

CYCLOPEDIA

OF

PAINTERS AND PAINTINGS.

EAKINS, THOMAS, born in Philadelphia, Pa., in 1844. Portrait and genre painter; pupil of Pennsylvania Academy of Fine Arts, of J. L. Gérôme, Léon Bonnat, and of A. A. Dumont, sculptor. At present professor of painting at Pennsylvania Academy. Studio in Philadelphia. Works in oil: William Rush carving his Allegorical Representation of the Schuylkill; Surgical Clinic of Professor Gross in Jefferson College, Jefferson Collection; Portraits of Dr. Brinton and Professor Rand; Chess-Players (1878), Metropolitan Museum, New York; Professional at Rehearsal, T. B. Clarke, New York; Pair-Oared Shell (1879); May Morning in the Park (1881), Fairman Rogers, Philadelphia; Mending the Net, Shad Fishing at Gloucester—on the Delaware (1882); Singing Girl (1883). Water-colours: Whistling for Plover, Base-Ball (1876).

EARL, RALPH, born at Lebanon, Conn., about 1751, died at Bolton, Conn., in 1801. History and portrait painter, self-taught. Was at first an itinerant portrait painter; went with the Governor's Guard to Lexington and Cambridge, and painted from sketches made at the time four scenes of the battle of Lexington, engraved by Amos Doolittle, which are believed to be the first historical compositions by an American artist. Went to London after the war and studied under Benjamin West, but returned to America in 1786. Among his works are a large picture of the Falls of Niagara, and portraits of George III., Roger Sherman, Judge Ellsworth, Colonel George Willis, Dr. Dwight of Yale College, and Governor Strong. His son, Augustus Earle, history and marine painter, fellow-student at Royal Academy in 1813 with C. R. Leslie and S. F. B. Morse, was known from his roving disposition as the "wandering artist." James Earle, portrait painter (died in Charleston, S. C., in 1796), was perhaps a brother of Ralph.—Bryan (Graves), 451; French, Art in Connecticut (Boston, 1879), 32.

EASTLAKE, Sir CHARLES LOCK, born at Plymouth, Eng., Nov. 17, 1793, died in Pisa, Italy, Dec. 24, 1865. History painter, pupil in London of Haydon and of Royal Academy; exhibited at British Institute, in 1813, Christ raising the Daughter of the Ruler of the Synagogue. Went to Paris in following year to copy pictures in Louvre, but the escape of Napoleon from

Elba obliged him to return to Plymouth, where he saw the deposed Emperor on the Bellerophon, and from memory and some hasty sketches painted him surrounded by his officers, a picture, now belonging to Lord Lansdowne, which brought him into notice. In 1817 he went to Italy, and in 1819 to Greece, returning to Rome, where, and at Ferrara chiefly, he spent in all fourteen years. He sent, in 1823, to the Royal Academy three views of Rome, but his first work which won special praise was The Spartan Isidas (1827), now the property of the Duke of Devonshire. He became an A.R.A. in 1828 and R.A. in 1830; was appointed, in 1841, secretary to the royal commission for decorating the Houses of Parliament, in 1842 librarian of the Royal Academy, in 1843 keeper of the National Gallery, and in 1850 was elected president of the Royal Academy and knighted. From that time until his death he was chiefly engaged in selecting pictures to be bought by the government for the National Gallery. He published "Materials for a History of Painting" (1847), and "The Schools of Painting in Italy," translated from Kugler (1851); and edited "Kugler's Handbook of Painting" (1855). Works: Christ lamenting over Jerusalem (replica; original, 1841), Haidee (1831), Escape of the Carrara Family (replica, 1850; original, 1834), Lord Byron's Dream (1827), National Gallery, London; Una delivering the Red Cross Knight (1830); Greek Fugitives (1833); Arab selling Captives (1837); Gaston de Foix before Battle of Ravenna (1838); Christ blessing Little Children (1840); Hagar and Ishmael (1843). —Redgrave; Art Journal (1855), 277; Cat. Nat. Gal.; Life by Lady Eastlake (London); Quarterly Rev., April, 1870; Sandby, ii. 280; Kunst-Chronik, i. 3; Zeitschr. f. b. K., iv. 93.

EATON, CHARLES HARRY, born at Akron, O., Dec. 13, 1850. Landscape painter, self-taught. Studio in New York. Works: At Elyria—Ohio (1881); Near Avon—New York, Apples (1882); Autumn Study of Beech Trees (1883); Marsh Lands, Meadow Brook, Morning at Lakeside (1884); Indian Summer, Autumn Days (1885).

EATON, JOSEPH O., born in 1829, died at Yonkers, N. Y., in 1875. Genre and portrait painter. An Associate of the National Academy in New York, where his professional life was spent; visited Europe in 1873. Ideal works: Landscape—View on the Hudson (1868); Moral Instruction (1869); Last Chapter, Dawning Maternity (1871); Greek Water-Carrier (1872); Lady Godiva (1874); Tender Thoughts, John Hoey, New York. Portraits: R. S. Gifford (1869); E. J. Kuntze (belonging to National Academy, New York); Rev. G. H. Hepworth (1870). The painter's own portrait (belonging to the National Academy), and Looking through the Kaleidoscope, were exhibited after his death. Water-colours: Vision of the Cross (1869); Little Nell and her Grandfather (1871); Two Pets (1874).

EATON, WYATT, born at Philipsburg, Canada, May 6, 1849. Portrait and figure painter; pupil of the National Academy and of J. O. Eaton in New York, later of Gérôme in Paris. In 1872 he studied and sketched in England and France. Studio in New York. Works: Farmer's Boy (1870); Reverie (1875); Harvesters at Rest (1876); Boy Whittling, G. A. Drummond, Baltimore; Portrait of William Cullen Bryant (1878); do. of Miss Ella M. M. (1879); Grandmother and Child (1880); Portrait (Salon, 1884).—Sheldon, 169; Mag. of Art (1884), 496.

EBEL, FRITZ, born at Lauterbach, Hesse, in 1835. Landscape painter; was a chemist, but took up painting in Darmstadt in 1856, and in Düsseldorf under Schirmer in 1857–61. Studied nature in Germany, Italy, and France, and settled in Düsseldorf. Works: Mountainous Country (1862); View in Rhön Mountains; Hessian Summer Landscape (1864); View in Southern Tyrol; Ilse Valley in the Hartz; Autumn Landscape in Teutoburg Forest; Uklei Lake in Holstein (1880). —Müller, 151.

EBERHARD, KONRAD, born at Hindelang, Algäu, Nov. 25, 1768, died in Munich, March 12, 1859. History and portrait

painter and sculptor, first instructed by his father, then studied in Munich and Rome. Works: Altarpiece with Historic Development, Propagation, and Triumph of Christianity; Procession of Corpus Christi; portraits of Dante, Goethe, Cornelius, and Plattner.—Regnet, i. 87.

EBERHARD THE WEEPER (Larmoyeur), Ary *Scheffer*, Louvre, Paris; canvas, H. 5 ft. × 5 ft. 4 in.; signed. Ulrich, son of Count Eberhard, of Würtemberg, on recovering from wounds received in the battle of Reutlingen, which he had lost, sought his father at Stuttgart. The old knight received him coldly, and when his son took his seat opposite him at table, seized a knife and cut the table-cloth between them. Ulrich, stung by the insult, made extraordinary efforts in the next battle, Doffingen, which he won at the cost of his life. The picture represents the father alone in his tent, weeping over his son's dead body, as described in Schiller's ballad. Salon, 1834; Collection of Louis Philippe; from Luxembourg. Replicas in Corcoran Gallery, Washington, Boston Art Museum, and Rotterdam Museum. A second picture (Salon, 1851), called Le Coupeur de Nappe, represents the father cutting the table-cloth.—Art Treasures of America, i. 5.

EBERLE, ADAM, born at Aix-la-Chapelle in 1805, died in Rome in 1830. History painter, student of the Academy at Düsseldorf. After Cornelius was appointed director, Eberle became his devoted pupil, painted two remarkable pictures under his influence, and accompanied him to Munich in 1825, where he painted a large fresco on the ceiling of the Odeon, and another in the arcade of the Hofgarten. In 1829 he went to Rome. Works: Entombment, St. Helena and Angels; Apollo with the Shepherds (fresco, Odeon Hall, Munich); Investiture of Maximilian I. of Bavaria (fresco, Arcade of the Hofgarten).—Allgem. d. Biogr., v. 573; Brockhaus, v. 708; Förster, Denkmale, iii. 29; do. Gesch., v. 13, 67, 78.

EBERLE, ADOLF, born in Munich, Jan. 11, 1843. Genre painter, son of Robert E., pupil of Munich Academy, and from 1856 of Piloty. Painted his first picture in 1861. Medal at Vienna, 1868. Works: Seizure of the Last Cow (1861); Fruitless Effort; Outpost Scene; Camp School from Thirty Years' War; Quartering of Pandours; Love Declaration; Unsuccessful Music Rehearsal; Wedding Day; Subhastation (1869), Kunsthalle, Hamburg; After Baptism; Zither Lesson; Old Innsbruck Woman with Granddaughter; Bridal Dance; Saying Grace; The First Deer (1879); Visit to Bello Family (1883); Hunter's Lodge (1884).—Zeitschr. f. b. K., ix. (Mittheilungen, ii. 25); Illustr. Zeitg. (1884), i. 401, 412; N. illustr. Zeitg. (1878), ii. 510.

EBERLE, ROBERT, born at Meersburg, on Lake Constance, July 22, 1815, died at Eberfing, near Munich, Sept. 19, 1862. Animal painter, pupil in Constance of J. J. Bidermann. Went to Munich in 1830 and formed himself by studying nature, Ruysdael, and Du Jardin; spent three months in America (1848), and then settled in Munich, where he died from an accidental pistol-shot. Works: Shepherd with Herd returning Home (1846); Grain Harvest (1848); Morning at Weinheim, Leaving the Alp (1849); Frightened Sheep, Cattle returning Home, Sheep Resting (1850); Return from the Fields (1851); Alp on Benedicten Wall, Goats starting for Pasture, Sheep resting at Noon, Evening in Pasture, Sheep resting and Shepherd Boy (1852); Sheep during Storm, Early Snow (1853); Shepherd and Sheep (1854); Shepherd's Dinner (1855); Sheep driven by Dog (1856); Village in the Morning, Peasant and Shepherd (1857); Sheep driven over Precipice by an Eagle (1858), Carlsruhe Gallery; Village Scene (1859); Suabian Shepherd with Herd (1860), New Pinakothek, Munich; Cows returning from Pasture (1861).—Allgem. d. Biogr., v. 574; Andresen, iv. 238; Brockhaus, v. 708.

EBERS, EMIL, born in Breslau, Dec. 14, 1807. Genre painter, pupil of Düsseldorf

Academy in 1831 and 1837. Visited Holland and Normandy with Ritter and Jordan, whose style he followed. Lives in Breslau, whither he returned in 1844. Works: Smugglers about to Land (1830), National Gallery, Berlin; Fisher-Hut with Mother and Daughter (1831); Smugglers Surprised (1832); Smugglers in Tavern (1833); War Scene in small Town; Rescued Women among Fishermen (1841); Dutch Smugglers on Coast of Normandy (1842); Prussian Hussars quartered in France (1843); Life-Boat (1844); Pilot-Boat (1845); Storm on Inland Sea (1845); Mutiny on Brig (1848). —Andresen, iv. 217; Brockhaus, v. 709; Düsseldf. K., 230.

EBERT, KARL, born in Stuttgart, Oct. 13, 1821, died in Munich, March 1, 1885. Landscape painter, pupil of Stuttgart Art-School under Steinkopf. Settled at Munich in 1846. Member of Amsterdam Academy. Works: Starnberg Lake, Suabian Alp near the Hohenstaufen, Bathing Children in the Woods (1867), Stuttgart Gallery; Landscape near Rotterdam; Storm in the Woods; The Seasons; Beech Wood with Sheep (1871); Evening Landscape (1873); Wood of Tall Trees, Wood Interior (1874); Chestnut Wood in Tyrol; Forge in the Woods; Vranduk in Bosnia (1880); Storm (1882).—Brockhaus, v. 712; Illustr. Zeitg. (1881), ii. 441; (1883), i. 466; Kunst-Chronik, xx. 445.

ECCE ANCILLA DOMINI (Behold the Handmaid of the Lord), Dante Gabriel *Rossetti*, National Gallery, London; canvas, H. 2 ft. 4 in. × 1 ft. 5 in. The Annunciation. Head of Virgin painted from Christina Rossetti; W. M. Rossetti sat for the angel, but it was finished from another sitter. Royal Academy, 1850; sold in 1853 to Mr. MacCracken, Belfast, for £52 10s.; Graham sale (1886) bought for National Gallery (1886), £850.—Art Journal (1884), 150; Athen. (1883), i. 23.

ECCE HOMO (Behold the Man), the presentation of Christ to the people, after scourging, by Pilate (John xix. 5).

By Annibale *Carracci*, Dresden Gallery; canvas, H. 3 ft. × 3 ft. 6 in. Christ, half-length, crowned with thorns, with an angel on each side. From Modena Collection. Engraved by M. Keyl. — Gal. Roy. de Dresde, i. Pl. 18.

By *Correggio*, National Gallery, London; wood, H. 3 ft. 2 in. × 2 ft. 7½ in. Christ, half-length, with hands bound and crowned with thorns; in front, the Virgin sinks fainting into arms of Mary Magdalen; behind, Pilate looking out of a window, and on other side the head of a soldier. Painted about 1519–21; bought of the Colonna family, Rome, by Sir Simon Clarke, who sold it to Murat, King of Naples; from his widow, the ex-Queen, it passed to the Marquis of Londonderry, who sold it in 1834, together with the Education of *Cupid*, to National Gallery for £11,500. Placed by Meyer among the doubtful works of Correggio. At the end of the 16th century there were two Ecce Homos claimed to be by Correggio: One belonging to Count Prati (engraved by Agostino Carracci, 1587), the other to Lorenzo Salviati, Florence. This latter, which passed to the Colonna family, is the National Gallery picture. The other has disappeared. Engraved by Bettelini; Doo; Asioli; Rosaspina.—Meyer, Correggio, 357, 487; do. Künst. Lex., i. 434; Waagen, Treasures, i. 326; Kugler (Eastlake), ii. 505; Richter, 62.

By *Guido* Reni, Dresden Gallery; wood, oval, H. 1 ft. 9 in. × 1 ft. 3 in. Head of Christ, crowned with thorns, with eyes turned upward. One of Guido's most celebrated pictures, known through many copies. Presented by Innocent XII. to Augustus II., King of Poland and Elector of Saxony. Restored by Palm. Engraved by Ant. Krüger.—Gal. Roy. de Dresde, iii. Pl. 26.

By *Guido* Reni, Dresden Gallery; copper, H. 2 ft. 8 in. × 2 ft. 1 in. Christ, crowned with thorns and holding a reed in his bound hand; around his shoulders a red mantle.

Formerly in the Imperial Gallery at Prague, whence bought in 1748. Engraved by C. G. Schultze.—Gal. Roy. de Dresde, iii. Pl. 4.

By *Guido* Reni, Louvre ; canvas, H. 2 ft. × 1 ft. 6 in. Head of Christ, crowned with thorns, and surrounded with an aureole ; at right, before his shoulder, a reed. Given to Louis XIV. in 1696 by the Commander de Hautefeuille.—Filhol, i. Pl. 53 ; Villot, Cat. Louvre.

By *Guido* Reni, National Gallery, London ; wood, oval, H. 1 ft. 9½ in. × 1 ft. 4 in. Head of Christ, crowned with thorns. Formerly in Collection of Benjamin West, P.R.A. Bequeathed to National Gallery by Samuel Rogers in 1855. Engraved by William Sharp.

By *Murillo,* Lord Ashburton, London ; canvas, H. 2 ft. 7 in. × 2 ft. Christ, crowned with thorns, wearing a brown robe, looking up, half-length. Purchased in 1815 from General Sebastiani. — Stirling, iii. 1430 ; Waagen, ii. 102 ; Curtis, 199.

By *Murillo,* Cadiz Museum ; canvas, H. 2 ft. 8 in. × 2 ft. 2 in. Christ, crowned with thorns, and wrists bound, standing front, half-length ; upper part of body naked, lower part draped with red ; right hand holds a reed. Presented to Capuchin Convent, Cadiz, in 1730, by Doña Catalina Rodriguez ; deposited in Museum in 1852. Repetitions, with changes : Mrs. Thomas Birchall, Preston, Lancashire ; Robert Baillie-Hamilton, Langton House, Dunse, Berwickshire, Scotland ; William C. Cartwright, Aynhoe, Northamptonshire.—Ponz, Viage, xvii. 339 ; C. Bermudez, ii. 62 ; Curtis, 197.

By *Murillo,* Madrid Museum ; canvas, H. 1 ft. 9 in. × 1 ft. 4 in. Bust, three quarters right, looking down ; heavy dark hair and beard, crowned with thorns, purple robe. Companion to *Mater* Dolorosa, Madrid Museum. From Isabel Farnese Collection.—Curtis, 198 ; Madrazo, 487.

By *Murillo ;* called The Veronica, original lost ? On a napkin, suspended by two upper corners, which are formed into rosettes, is the face of Christ, crowned with thorns, the eyes downcast, the beard short, and the hair falling below the chin. Called La Santa Faz (The Holy Face) ; formerly in Capuchin Convent, Seville, whence disappeared, in what way is unknown.—Repetitions : Lord Overstone, London ; A. J. Beresford-Hope, London.—Curtis, 198.

By Il *Sodoma,* Palazzo Pitti, Florence ; wood, H. 2 ft. × 1 ft. 6 in. Christ, half-length, crowned with thorns, and hands bound with a rope ; behind, three executioners. Engraved by I. Bonajuti.—Gal. du Pal. Pitti, ii. Pl. 80.

By Il *Sodoma,* Siena Academy ; fresco, H. 3 ft. 3 in. × 4 ft. 4 in. Christ, crowned with thorns and bound to the column. Formerly in cloister of Convent of S. Francesco ; cut from wall in 1841.

By Lo *Spagna,* National Gallery, London ; wood, H. 1 ft. 3 in. × 1 ft. Christ crowned with thorns, presented by Pilate to the people.—Nat. Gal. Cat.

By *Tintoretto,* Munich Gallery ; copper, H. 1 ft. 3 in. × 1 ft. Christ sitting, crowned with thorns, holding in his bound hands the reed sceptre, aided by an officer ; in background, Pilate.

By *Tintoretto,* Scuola di S. Rocco, Venice ; canvas. Christ lies fainting on the ground, with a soldier standing beside him ; on the other side, Pilate withdraws the robe from the scourged body and points it out to the Jews. In treatment, resembles Titian more than Tintoretto.—Ruskin, Stones of Venice, iii. 352.

By *Titian,* Madrid Museum ; slate, H. 2 ft. 3 in. × 1 ft. 9½ in. ; signed. Figure, half-length, turned to the right ; arms bound in front of body ; head bent, and blood drops from punctures of the crown of thorns. Painted in 1547 for Charles V., and carried by Titian to Augsburg ; at Yuste at time of Emperor's death. A copy, given by Titian to Aretino, is perhaps the one of the Averoldi collection, Brescia, now in gallery of Duc d'Aumale ; exhibited at Leeds in 1868 and in Paris in 1874.—C. & C., Titian, ii. 160.

By *Titian,* Scuola di S. Rocco, Venice ;

canvas. Christ, with face inclined and arms folded, sorrowing. Painted before 1500.—C. & C., Titian, i. 58.

By *Titian*, Vienna Museum; canvas, H. 12 ft. × 8 ft.; signed and dated 1543. Christ presented to the people from the top of a flight of steps leading from the palace into the square below; the gaoler below looks on while Pilate (portrait of Aretino) points to the Captive; the turbaned Turk in the crowd below is Sultan Soliman, and the knight is said by tradition to be Charles V., but the features are those of Alfonso d'Este. Painted in Venice for Giovanni d'Anna, who placed it in his palace, now the Palazzo Martinengo; sold in 1620 to Sir Henry Wotton, English envoy at Venice, for Duke of Buckingham, who a few years afterward refused £7,000 for it; sold by his son for about £700 to Canon Hillewerve of Antwerp, who sold it to the Archduke Leopold, for his brother, the Emperor Ferdinand III.; removed from Prague to Vienna in 1688 by Emperor Charles VI. Copy in sacristy of S. Gaetano, Padua, dated 1574.—Vasari, ed. Mil., vii. 429; C. & C., Titian, ii. 92.

Subject treated also by Hans Holbein, elder, Donauschingen Gallery; Lodovico Carracci, Pal. Doria, Rome; Bartolommeo Montagna, Louvre; Fra Bartolommeo, Pal. Pitti, Florence; Lodovico Cardi da Cigoli, ib.; Mabuse, Antwerp Museum.

ECHENA, JOSÉ, born in Spain, contemporary. Paints chiefly oriental subjects. His picture, The Arrival at Calvary, painted for the high altar of the Cathedral, Madrid, was exhibited in London in 1884. Another work, Snake Charmers, was painted in 1882.

Ecce Homo, Titian, Vienna Museum.

ECHTER, MICHAEL, born in Munich, March 5, 1812, died there, Feb. 4, 1879. History painter, pupil of Munich Academy under Heinrich Hess, Clemens Zimmermann, and Julius Schnorr, then of Olivier; assisted Schnorr in the decoration of the Royal Palace in Munich, and in 1846 Kaulbach, by whom he was much influenced, in that of the Berlin Museum. After his return to Munich, he became member of the Academy

in 1862, and professor at the Art School of Industry in 1868. Order of St. Michael, Belgian Order of Leopold, Bavarian Medal for Art and Science. Works: St. George, Peter delivered from Prison; Walk to Emmaus; Battle in Lech Valley in 955 (1860), Treaty of Pavia (both in Maximilianeum); Barbarossa's Wedding (1865), Burial of Walther von der Vogelweide (both in National Museum, Munich); Four Elements (1865); Telegraphy and Railroad Travelling (1862), Central Railway Station, Munich; thirty Scenes from Wagner's Operas (Royal Palace, Munich); Fancy and Poetry (1873); Aurora; Twelve Months represented by Children's Figures.—Brockhaus, v. 722; Kunst-Chronik, xiv. 369; Regnet, i. 104.

ECHTLER, ADOLF, born at Goritz, Austria; contemporary. Genre and portrait painter, pupil of Venice Academy under Karl Blaas, of Vienna Academy under Führich, and of Munich Academy. Lives in Paris. Gold Medal, Berlin, 1875. Works: Difficult Problem; Peaceful Company; Honi soit qui mal y pense (1877); Souvenir of Italy, "Thou whom I have always Loved . . ." (1879); The Kiss (1880); Neapolitans in Normandy, In the Morning (1881); Repentant Sinner (1882); Ruin of a Family, All is Vain (1883); Souvenir of Venice (1884); Five Orphans (1885).

ECKARDT, CHRISTEN (FREDERIK EMIL), born at Copenhagen, July 2, 1832. Marine painter, pupil of Copenhagen Academy, but really self-taught; visited Germany and Italy in 1853–56, and England, France, and Italy in 1873. Works: View of Venice; Fishermen fleeing from Storm (1862); Fishermen boarding Yacht (1866). —Weilbach, 139.

ECKENBRECHER, (KARL PAUL) THEMISTOCLES VON, born in Athens, Nov. 17, 1842. Landscape and marine painter, pupil in Potsdam of Wegener, then in 1861–63 in Düsseldorf of Oswald Achenbach; travelled in Germany and Switzerland, took part in the campaign of 1870–71, then, after visiting many parts of Europe, settled in Düsseldorf, where, since 1880, has painted panoramic views on a large scale. Works: Thingvalla Lake, Almanadjao, six Icelandic views, Square near Mosque in Stambool, Chan Street in Stambool (1873); Vöring Fos in Norway, North Cape, Evening on Bosporus (1875); Brusa (1876); View on Norwegian Coast (1877); Battle of Gravelotte (1880); Battle of Nieuwpoort (1881), Entry of Mecca Caravan into Cairo.—Brockhaus, v. 726; Müller, 153.

ECKERMANN, KARL, born in Weimar in 1834. Landscape painter, pupil from 1849 of Preller, then spent 1855 in Brussels, and in 1856 went to Carlsruhe to study under Schirmer. Travelled afterwards through Germany, Belgium, and Holland. Works: Rhine Valley and Vosges; View on Isle of Rügen; Landscape in Holstein; View on Inn River; Lüneburg Heath; View on Rhine; Landscape in Storm; series of Still-Life (Castle Ettersburg, near Weimar).—Müller, 153.

ECKERSBERG, CHRISTOFFER VILHELM, born at Varnaes, Jutland, Jan. 2, 1783, died in Copenhagen, July 22, 1853. History and portrait painter, pupil of Copenhagen Academy under Abildgaard; won great gold medal in 1809, went in 1810 to Paris, where he studied under David, and after his return went to Rome in 1813; became in 1817 member of, 1818 professor in, and in 1827 director of the Copenhagen Academy. Commander of Order of Dannebrog. Works: Jacob's Death (1809); Loke and Sygin (1810); Women at the Holy Sepulchre (1812); Balder's Death (1817); Axel and Walburg, Eight Scenes from History of Oldenburg (1818–28); Christ at Gethsemane (1824); Crossing the Red Sea (1815), Russian Man-of-War (1828), Danish Ship under Sail (1835), Sailing Vessels in Sunset, Ships off Copenhagen Roadstead (1848), four others, Copenhagen Gallery; Death of Balder, Academy, ib.; Calm Sea (1832); Swedish Fisherman's Boat (1833); Sermon on Mount (1834); Meeting at Sea; Pirate Schooner; Kronborg; Portraits of Oehlen-

schläger, Thorwaldsen, and of royal family. —Brockhaus, v. 728 ; Weilbach, 140.

ECKERSBERG, JOHAN FREDERIK, born at Drammen, Norway, in 1822, died at Sandwik, July 13, 1870. Landscape painter, pupil of Düsseldorf Academy under Schirmer. At the age of eighteen he had been placed in a mercantile office in Christiania, but during a previous sojourn of several years in Holland having imbibed a taste for art, relinquished his post and entered the technical drawing school, where he obtained a government stipend in 1824, and went to Düsseldorf. Returned to Christiania in 1848, lived and sketched in Madeira in 1852–54, and founded the Academy of Painting at Christiania in 1859. Works: View in Saeter Valley, Christiania Gallery ; High Plain in Middle Norway; Peak of Romsdalshorn ; View in Sigdal ; Series of Views in Madeira.

EDDELIEN, MATTHIAS (HEINRICH ELIAS), born at Greifswalde, Pomerania, Jan. 22, 1803, died Dec. 24, 1852. History painter, pupil of Copenhagen Academy, and studied in Rome in 1839–44. Executed paintings for Christiansborg Castle in 1831–32, and after his return from Rome began to decorate the Chapel of Christian IV. in Roskilde Cathedral, but was paralyzed in 1852. Medals, 1827, 1831, 1833, 1837. Member of Copenhagen Academy in 1845. Works: David playing the Harp before Saul (1837) ; Christ blessing the Children (1840 and 1844) ; Staerkadder awaiting Angantyr for Combat; Young Faun (1830), Copenhagen Gallery.—Weilbach, 149.

EDELFELT, ALBERT, born at Helsingfors, Finland; contemporary. Genre painter, pupil of Gérôme. Lives in Paris. Medals: 3d class, 1880 ; 2d class, 1882. Works: Blanche de Namur and Prince Hacquin (1877) ; Duke Charles IX. of Sweden insulting the Dead Body of his Enemy Fleming (1878) ; Episode in Revolt of Finland Peasants, 1596, The Cherries (1879) ; Child's Funeral in Finland (1880) ; At the Artist's (1881) ; Divine Service on Sea-shore (1882) ; Old Finland Peasant Woman (1883) ; At Sea (1884) ; The Little Ship (1885) ; Under the Beeches, Charity (Seney Sale, New York, 1885).

EDEMA, GERARD, born in Friesland in 1652, died at Richmond, England, in 1700. Dutch School. Landscape painter, pupil of Allart van Everdingen, whom he imitated, and like whom painted chiefly views in Norway ; went to England in 1670, and thence visited Norway and Newfoundland. The figures in his landscapes were generally supplied by Thomas Wyck. Works: River Scene, Landscape, Hampton Court Gallery.

EDEN, EXPULSION FROM (Genesis, iii. 24), Giuseppe *Cesari*, Louvre ; copper, H. 1 ft. 6 in. × 1 ft. 2 in. Adam and Eve, nude, fleeing to right ; at left, the angel with a sword. Collections of Prince de Carignan, of Prince de Conti, and of Louis XVI. Engraved by Levasseur in Musée français ; Villerey in Filhol.—Landon, vii. 10 ; Filhol, ii. 134 ; Réveil, vi. 385.

Expulsion from Eden, Masaccio, Brancacci Chapel, Carmine, Florence.

By *Masaccio*, Brancacci Chapel, Carmine, Florence ; fresco on left wall. Adam and Eve, their loins covered with fig-leaves, are fleeing before the Angel with a sword, who appears above.—Kugler (Eastlake), i. 222.

By *Tintoretto*, Venice Academy; canvas. Adam and Eve driven from Paradise. Companion piece to Death of *Abel ;* both formerly in Scuola di SS. Trinità. — Zanotto, ii. Pl. 69.

EDICT OF WILLIAM THE TESTY,

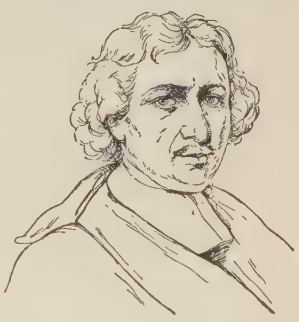
George H. *Boughton*, Corcoran Gallery, Washington; canvas, H. 3 ft. 6 in. × 5 ft. 6 in. Scene from Irving's "Knickerbocker's History of New York," Chapter VII. William the Testy, Governor of New Netherlands, having issued an edict prohibiting the smoking of tobacco, a multitude of citizens, armed with pipes and an immense supply of ammunition, sat themselves down in front of his house and fell to smoking with all their might. The Governor, with cane uplifted, is threatening the rioters, conspicuous among whom is Antony van Corlaer, the Trumpeter, and Brinkerhoff, hero of the clam-and-onion war against the Yankees. Painted in 1877. Original study, Charles S. Smith, New York.

EDMONDS, FRANCIS W., born in Hudson, N. Y., Nov. 22, 1806, died in 1863. Genre painter, self-taught. For many years connected with the American Bank-Note Company, on whose notes several of his pictures were engraved. Exhibited first in 1836, elected an A.N.A. in 1838, and N.A. shortly after; he was trustee and at one time recording secretary of the National Academy. Visited Italy in 1840. Works: Penny Paper (1839); Sparking (1840, engraved by the Art Union); Boy Stealing Milk (1843), Jonathan Sturges, New York; Florence, Vesuvius (1844); Sleepy Student (1846); Trial of Patience (1848); Speculator (1852); Taking the Census (1854); Thirsty Drover (1856); Bargaining (1858), Image Pedler, Wind-Mill, R. L. Stuart, New York; Gil Blas and the Archbishop, John Taylor Johnston, ib.; Dame in the Kitchen.—Tuckerman, 414.

ÉDOUARD, ALBERT, born at Caen (Calvados), April 22, 1845. Historical, genre, figure, and portrait painter, pupil of Cornu, Gérôme, Cogniet, and J. E. Delaunay. Medal, 3d class, 1882; 2d class, 1885. Works: Don Juan cast Ashore (1870); Meditation (1874); Apollo and Daphne (1875); Odalisque, Indiscreet (1876); St. Leonard and the Prisoner, The Toilet (1877); St. James led to Execution (1878); Dante and Virgil on the Frozen Lake (1879); Thetis (1880); Caligula and the Cobbler (1882); On the Norman Coast in August (1883); Khiomara (1884); Briseis and her Companions weeping over the Body of Patroclus (1885).

EDRIDGE, HENRY, born at Paddington, Aug., 1769, died in London, April 23, 1821. Miniature, landscape, and architecture painter in water-colours; apprenticed to W. Pether, engraver and landscape painter; student at Royal Academy in 1784; elected an A.R.A. in 1820. Was a successful painter of miniatures, among his sitters being the royal family, William Pitt, Lord Macartney, the Spencer family, Southey, Wordsworth, and Benjamin West. In 1810 he began painting landscapes, and in 1819 architectural subjects, the first being the Cathedrals of Beauvais and Rouen. Several of his landscapes are in South Kensington Museum.—Sandby, ii. 65; Portfolio (1880), 196.

EECKHOUT, GERBRAND VAN DEN, born in Amsterdam, Aug. 19, 1621, died there, Oct. 22, 1674. Dutch school; portrait and history painter. Son of a goldsmith and after 1635 pupil of Rembrandt, whose manner he adopted. Works: Christ blessing Little Children, National Gallery, London (bought as a Rembrandt from Suermondt Collection); Christ and the Woman taken in Adultery, Adoration of Magi, Warrior in Repose, National Museum, Amsterdam; Dedication of Samuel, Louvre; Male portrait (1640, Copy of Rembrandt's Doreur), Solomon sacrificing to the Idols (1654), Mother and Child (1659), Sophonisbe receiving the poisoned Cup (1664), Tobias healing his Father, Female portrait, Brunswick Museum; Music Lesson (1655), Copenhagen Gallery; Circumcision, Jacob's Dream (1669), Cassel Gallery;



Christ and the Doctors (1662), Abraham casting off Hagar, Isaac blessing Jacob, Old Pinakothek, Munich; David and Abigail, Schleissheim Gallery; Presentation in the Temple, Mercury killing Argus (1666), Raising of Jairus' Daughter, Berlin Museum; Triumph of Mordeçai, Guard House, Lord Bute, London; Portrait of the Historian Dapper (1669), Städel Institute, Frankfort.—Ch. Blanc, École hollandaise; Allgem. d. Biogr., v. 653; Immerzeel, i. 216; Kramm, ii. 415; Riegel, Beiträge, ii. 273.

EECKHOUT, JACOB JOSEPH VAN DEN, born in Antwerp, Feb. 6, 1793, died in Paris in 1861. History, genre, and portrait painter, pupil of Antwerp Academy; then practised sculpture, in which he obtained a prize in 1821; took up painting without a master, and in 1823 obtained the first prize in Ghent, and soon after a medal at Douai. In 1831 settled at The Hague, where in 1839 he became director of the Academy; moved to Mechlin in 1844, then to Brussels, and in 1859 to Paris. Member of Amsterdam, Antwerp, Brussels, and Rotterdam Academies. Works: St. Nicholas Festival, Checkmate (1823); Peasant ploughing in a Storm (1829); Battle of Bautersum, Conquest of Tirlemont (1831); Doctor's Visit, Savoyard with Dog and Monkey, Nuptials of Jacqueline of Bavaria with Duke Jan of Brabant (1839), National Museum, Amsterdam; Abdication of Jacqueline of Bavaria, Peter the Great at Zaandam (1840); Death of William the Silent, Death of Van Spuyk (together with Wappers), Hambroek on Isle of Formosa (1841); Orphans coming from Church, Departure of Scheveningen Recruits, Domestic Scene at Scheveningen, Paternal Admonition, Old Woman reading aloud, The Poor Blind, Rabbit on the Wall, Pay-Day, Return from the Chase, Return from Fishing; Collection of portraits of modern artists born in the Netherlands (1822). —Immerzeel, i. 217; Kramm, ii. 414.

EERTVELT. See *Artvelt.*

EFFIE DEANS, Sir John Everett *Millais,* Robert Loder, Esq., M.P.; canvas, H. 4 ft. 9 in. × 3 ft. 6 in. Scene from Sir Walter Scott's "Heart of Midlothian;" one of the clandestine meetings between Effie Deans and Geordie Staunton or Robertson. The outlaw, in a slate-coloured coat with the deep cuffs of the period and wearing a Lowland broad bonnet, is on the further side of a wall in a wood; Effie, on the side toward the spectator, attired in a loose pink costume and holding her blue snood in her hand, turns her eyes upward with a hopeless expression as she listens to her betrayer's words; at her feet sits a faithful collie, looking wistfully up into her face. Painted in 1877; Arbuthnot sale (1882), £892.

EGG, AUGUSTUS LEOPOLD, born in London, May 2, 1816, died in Algiers, March 25, 1863. History and genre painter, pupil in drawing of Henry Sass, and student at Royal Academy in 1836; became an A.R.A. in 1848, and R.A. in 1860. Won a well-deserved reputation as a painter of social history subjects. Works: Spanish Girl (1838); Laugh when you Can (1839); Scene from Henry IV. (1840); Scene from Le Diable Boiteux (1844), National Gallery; Buckingham Rebuffed (1846); Wooing of Katherine, Lucentio and Bianca (1847); Peter the Great and Catherine (1850); Pepys's Introduction to Nell Gwynne (1851); Life of Buckingham, Death of Buckingham (1855); Knighting of Esmond (1857); Night before Naseby, Madame de Maintenon and Scarron (1859); Katherine and Petruchio (1860), his last picture.—Cat. Nat. Gal.; Ch. Blanc, École anglaise; Redgrave; Sandby, ii. 310.

EGGERS, JOHANN KARL, born at Neustrelitz, Mecklenburg, in 1790, died there in 1863. History and portrait painter, pupil in Dresden of Matthäi. At Rome he aided in the revival of fresco painting, and at Berlin assisted Cornelius in decorating the portico of the new Museum with frescos. Works: Mater Dolorosa, Sleeping Venus (1819); Cupid (1823), Bellevue Castle near Berlin;

Christ with Mary and Martha; Washing the Lord's Feet; Choir in Naumburg Cathedral. Fresco: Rome Personified (Vatican).

EGLOFFSTEIN, JULIE VON, Countess, born at Hildesheim, Sept., 1792, died Jan. 16, 1869. History, genre, and portrait painter, pupil of Düsseldorf Academy under Sohn; a beautiful and gifted woman at Court of Weimar, mentioned by Goethe in his poems. Became canoness of Hildesheim. Works: Shepherds in the Campagna (1835); Girl braiding her Hair; Hagar in the Desert; Exposure of Moses; portraits of Queen Teresa of Bavaria and of Grand Duchess of Saxe-Weimar.—Allgem. d. Biogr., v. 683.

EGMOND, JUSTUS (VERUS) VAN, born in Leyden, Sept. 22, 1661, died in Antwerp, Jan. 8, 1674. Flemish school; history and portrait painter, pupil of Gaspar van den Hoeck in 1615, and then of Rubens, whom he assisted especially in the execution of the Marie de Medici pictures at the Louvre. Later was in the service of Louis XIII. and Louis XIV., and was among the original members of the French Academy, founded in 1648. He worked also conjointly with Vouet, and returned to Antwerp before Nov. 11, 1660. Works: Portrait of Archduke Leopold William, two portraits of Philip IV. of Spain, Vienna Museum; Maria de' Medici, Schleissheim Gallery.—Allgem. d. Biogr., v. 687; Biog. nat. de Belgique, vi. 512; Jal, 528; Rooses (Reber), 318; Van den Branden, 766.

EGMONT AND HORN, OBSEQUIES OF, Louis *Gallait*, Tournay Museum; canvas. The Duke of Alva, who under the forms of justice had executed his noble Dutch predecessors, Count Lamoral of Egmont and Philip of Montmorency, Count Horn, visits their bodies when arranged for burial and contemplates them with savage satisfaction. Painted in 1851; purchased by city of Tournay. Replica (1859), water-colour (14 × 19 in.), W. T. Walters, Baltimore.—Art Treasures of America, i. 88.

EGOGNI, AMBROGIO. See *Borgognone*, Ambrogio.

EGUSQUIZA, ROGELIO DE, born at Santander, Spain; contemporary. Works: Don Quixote and the Parson; Bright Lookout; Boudoir Scene, A. J. Drexel, Philadelphia; She laughs at his Folly, W. B. Bement, Philadelphia; Disappointed; Return from Walk, C. P. Huntington, New York; Reading Girl, Borie Collection, Philadelphia; Michelangelo beside the Body of Vittoria Colonna; Charles V. at San Yuste (1868); After a Brawl (1869); Infant Don Carlos and Infanta Doña Juana swear to defend the Catholic Faith (1870); The Betrothed (1883).

EGYPT, FLIGHT INTO. See *Flight*.

EGYPT, REPOSE IN. See *Repose*.

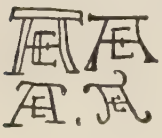
EGYPTIAN FEAST, Edwin *Long*, Fine Art Society, London; canvas, H. 6 ft. 2 in. × 12 ft. 4 in. A feast spread in a vast decorated hall of Egyptian architecture, with massive columns in background; in the centre slaves are dragging a mummy upon a bier, to remind the numerous revellers that they are mortal; in foreground, musicians. Engraved by E. Girardet.

EHNINGER, JOHN WHETTON, born in New York, July 22, 1827. Landscape and figure painter; after graduating at Columbia College he went to Paris (1847), where he studied two years under Couture, and then at Düsseldorf. He was at one time employed by a London illustrated journal to furnish designs for wood-cuts. Elected N.A. in 1860. Studio at Saratoga Springs. Works: Peter Stuyvesant (1850); Eight illustrations of Miles Standish (1858); Autumnal Landscape (1867); Monk (1871); Vintage in the Valtellina—Italy (1877); Twilight from the Bridge of Pau—Basses-Pyrenées (1878); Subject for Thanksgiving (1879); Lady of the Manor (1882); The Old, Old Story (1884).—Tuckerman, 461.

EHRENBERG, WILLEM VAN (Wilhelm Schubert von Ehrenberg), born at Antwerp, baptized May 12, 1630 (according to Van den Branden in Germany in 1637), died there in 1675 or 1676. Flemish school; architecture painter, master of the guild in

1662. Excellent in perspective. Works: Interior of Palace (1666, figures by H. van Minderhout), Antwerp Museum; Architecture in Biset's William Tell, Brussels Museum; do. of Art Gallery (1671), Hague Museum; do. (1666), Old Pinakothek, Munich; Church Interior (1664), Vienna Museum.—Biog. nat. de Belgique, vi. 515; Cat. du Musée d'Anvers (1874), 464; Van den Branden, 875.

EHRHARDT, (KARL LUDWIG) ADOLF, born in Berlin, Nov. 21, 1813. History painter, pupil in the Düsseldorf Academy under Schadow (1832); after 1838 assisted Bendemann in decorating the Royal Palace at Dresden with frescos and became professor at the Academy in 1846. Works: Jephthah's Daughter (1836); Christ with Mary and Martha (1837); Death of the Troubadour Rudello; Rinaldo and Armida; Dante's Dream; Charles V. in the Monastery; Louis the Bavarian with Frederic the



Fair; Luther as Squire George in Jena (1864), Leipsic Museum; Resurrection; Portrait of Ludwig Richter.—Müller, 155; Wiegmann, 152.

EHRMANN, FRANÇOIS ÉMILE, born in Strasburg, Sept. 5, 1833. History painter, pupil of Gleyre and of the École des B. Arts, studied two years in Italy, and returned to Paris in 1865. Medals: 1865 and 1868; 3d class, 1874; L. of Honour, 1879. Works: Siren Fishing (1865, burned in Strasburg, 1870); A Conqueror (Luxembourg Museum, copied at the Gobelins); Ariadne abandoned by Theseus (1873), water-colour, Luxembourg Museum; Greece, Rome, The Barbarians, The Middle Ages (1874), M. Girard, Paris; Venus passing before the Sun (1875); The Muses (1877); Republican France leading the Nations to Peace and Industry (1879); The Fates; The Fountain of Youth; Wisdom uniting Art and Industry (1884); The Manuscript (1885).—L'Art (1876), iii. 297; Meyer, Conv. Lex., xviii. 259.

EIBNER, FRIEDRICH, born at Hilpotstein, Palatinate, Feb. 25, 1825, died in Munich, Nov. 18, 1877. Architecture and landscape painter, self-taught, principally by copying after H. Schoenfeld; travelled through Bavaria (1847), Germany and France (1852), North Italy (1853–56), and Spain (1860–61), whither he accompanied Prince Metschersky, in whose possession is a valuable series of sixty-five great water-colour views from Spain. Among his best works are: Cathedrals of Burgos, Seville, and Segovia; Palace of Inquisition at Cordova; Ponte del Paradiso in Venice; St. Anastasia in Verona; Church of Our Lady at Esslingen.—Kunst-Chronik, xiii. 178.

EICHHORN, ALBERT, born at Freienwalde on the Oder, July 7, 1811, died at Potsdam, Oct. 19, 1851. Architecture and landscape painter, pupil, in Berlin, of Tempeltei and Biermann, travelled through Italy and Greece, settled in Potsdam, and was much employed by King Frederick William IV. Works: Views in and about Rome (1842); Taygetus, Temple of Phigalia (1842); St. Peter's in Rome; Temple of Corinth; Temple of Zeus, Road of Patras; City Views from Italy; The Campagna.—Allgem. d. Biogr., v. 728; Kunstblatt (1853), 2570.

EICHLER, HERMANN, born in Vienna in 1842. History painter, pupil of Christian Ruben, whose studio he entered in 1864. Works: Charles I. meeting Cromwell after the Sentence; Peter Hele the Inventor of Watches; Rudolph II.; Count von Helfenstein in the Peasants' War; Oberon; In the Shade of the Bormio; Picnic (1879).—Müller, 156; N. illustr. Zeitg. (1881), i. 339.

EIGHTEEN HUNDRED AND SEVEN, Jean Louis Ernest *Meissonier*, Mrs. A. T. Stewart, New York; canvas, H. 4 ft. 6 in. × 8 ft. At first called Friedland, but finally named after the date of the battle. Scene —a ceremonial review of the exhausted victorious troops after the nine hours' fighting which made Napoleon dictator of Europe. The Twelfth Cuirassiers galloping

through the trampled grain are rising in their stirrups, waving their swords, and shouting in a frenzy of enthusiasm as the Emperor, on a white horse at left, surrounded by his État-major and Marshals Bessières, Duroc, and Berthier, salutes them by raising his cocked hat. Behind, at Napoleon's left, troops are waiting to fall into line, and further on are seen the bearskin caps of the Old Guard. In the foreground, at Napoleon's right, in yellow breeches and red dolmans, are the four troopers composing the avant-garde of the imperial escort. Meissonier's masterpiece. Finished in 1876 after fifteen years' labour. The costumes and trappings were made by tailors, bootmakers, and saddlers; the horses were modelled in wax. Vienna Exposition, 1878. Mr. Stewart paid $60,000 for it.—L'Art (1876), i. 14; Art Treasures of America, i. 27.

EILERSEN, RASMUSSEN, born at Osterby, Fünen, March 1, 1827. Landscape painter, pupil of Copenhagen Academy; took part in the Schleswig-Holstein campaign of 1848–50, and afterwards studied under J. P. Moller; visited France, Switzerland, and the Pyrenees in 1858–60, London in 1862, Holland and Belgium in 1871, Vienna and Salzburg in 1873, and Italy in 1876. Many of his pictures bought in Germany and England. Member of Copenhagen Academy, 1871; Order of Danebrog, 1876. Works: Mill near Heden; Landscape in Southern Fünen (1855); View of Himmelbjaerget (1857); Gloomy Weather in the Landes, Two Views in the Pyrenees (1861); Morning at Sorrento, October Afternoon at Amalfi (1881); View in Frysenborg Deer-Park (1864), Copenhagen Gallery.—Sigurd Müller, 87; Weilbach, 152.

EINSLE, ANTON, born in Vienna in 1801, died there March 10, 1871. Portrait painter, pupil of Vienna Academy; appointed court-painter in 1867, and decorated with the Order of Franz Josef. Works: Count Zichy, The Letter (1842); Sculptor Klieber (1844); Negro Slave (1846); Count Chotek, Countess Wickenburg (1846); Emperor Francis Joseph, Empress Elizabeth, Field-Marshal Count Radetzky.—Wurzbach, iv. 15.

EIRENE, painter. See *Irene*.

EISENMENGER, AUGUST, born in Vienna, Feb. 11, 1830. Decorative painter, pupil of Leopold Schultz, of the Vienna Academy, in 1842–48, and in 1856 of Rahl, whose indispensable assistant he soon became. Professor at Vienna Academy since 1872. Works: Apollo and the Muses (1869), Musikverein, Vienna; Ceiling Paintings, Grand Hotel, ib.; Twelve Months, Palais Guttmann, ib.; The Graces and Peace, Tietz Mansion, ib.; Scenes from Lives of Emperor Maximilian I. and Duke Leopold, Castle Hörnstein; Fresco Paintings in the Museum of Art and Industry.—Graph. K., vi. 77; Müller, 156.

EISMANN, JOHANN ANTON, born at Salzburg in 1634, died in Venice in 1698. German school; landscape, marine, and battle painter, self-taught; went to Venice, where he studied after the old masters, and soon attained considerable success. His landscapes and seaports embellished with architecture were especially esteemed. Works: Landscapes with Ruins (2), Dresden Gallery; Landscape with Cavalry Skirmish, Vienna Museum.

EISMANN-BRISEGHELLA, CARLO, born in Venice in 1679. Landscape, marine, and battle painter, adopted son and pupil of preceding, who at Venice had formed a friendship with his father, Mattia Briseghella. After Eismann's death he seems to have settled at Ferrara. Works: Skirmish under the Walls of a Fortress, Cavalry Skirmishes (2), A Battlefield, Dresden Gallery.

EKELS, JAN, the younger, born at Amsterdam in 1759, died there June 4, 1793. Dutch school; genre painter, son and pupil of Jan E. the elder (1724–81); went to Paris, and in 1783 up the Rhine to Düsseldorf to visit the gallery. Imitated the old masters, especially J. Molenaer. Works: Young Man Drawing, Peasant lighting his

Pipe, Städel Gallery, Frankfort.—Immerzeel, i. 220.

EKWALL, KNUT, born at Säby, Småland, April 3, 1843. Genre painter and illustrator, pupil of Stockholm Academy; devoted himself to illustration in 1870, and was engaged in it at Munich and Leipsic until 1875, when he studied genre painting under Knaus in Berlin, and settled there. Works: Ten Minutes for Refreshments; Family Scene in Dalecarlia; After Midnight; Sailor's Return; After the Bath; Berlin Fire Department; Sub Rosa (1880); Honeymoon (1882); He is Coming (1883); Morning after Wedding, Jolly Morning Hour (1884).

ELAINE, Toby *Rosenthal*, Mrs. R. C. Johnson, San Francisco. Illustration of Tennyson's "Lancelot and Elaine," where the "lily maid of Astolat," stretched upon her bier on the funeral galley, "Oar'd by the dumb, went upward with the flood." Painted in 1874.

ELASIPPUS, Greek painter, date unknown. One of many reputed inventors of encaustic painting.—Pliny, xxxv. 39 [122].

ELECTION, *Hogarth*, Soane Museum, London; four pictures, canvas, H. 3 ft. 4 in. × 4 ft. 4 in. 1. The Election Entertainment; 2. Canvassing for Votes; 3. Polling at the Hustings; 4. The Chairing of the Successful Candidate. These pictures formerly belonged to Garrick; bought of his widow in 1823 for £1,732 10s.—Jameson's Handbook, ii. 572.

ELEVATION OF CROSS, *Rubens*, Antwerp Cathedral; H. 14 ft. × 15 ft. In three parts: centre, the Saviour on the Cross, which nine powerful men are elevating; left wing, the Virgin, the Holy Women, and St. John, the latter standing by the Virgin; right wing, mounted Roman soldiers superintending the crucifixion of the two thieves. The groups on the wings are painted on the inside of the covers of the middle part. On the exterior of the covers are: St. Catherine on one side, and St. Eloi on the other. Painted in 1610 for S. Walburge, Antwerp; retouched in 1627 by Rubens, who then introduced the Newfoundland dog in the corner. Carried to Paris in 1796; returned

Elevation of Cross, Rubens, Antwerp Cathedral.

in 1815. Engraved by C. L. Masquelier; in three parts by Witdouc. St. Catherine engraved by Bolswert, Mariette.—Smith, ii. 1; Jameson, Hist. Our Lord, ii. 135; Réveil, x. 687; Landon, Musée, x. 33.

By Anton van *Dyck*, Notre Dame, Courtray, Belgium; canvas. The Saviour on the Cross, which four men are raising into position; at left, an assistant, with a spade in his hand, and two mounted soldiers, one of whom is giving orders; in foreground, right, a basket with implements, and a spaniel dog. Painted by order of Canon Roger Braye in 1632; carried to Paris, returned in 1815. Etched by A. Boulard. Sketch in Collection of M. de Reuck, at Wareghem; engraved by Bolswert, J. Audran.—Guiffrey, 136; Smith, iii. 11.

ELIJAH, Washington *Allston*, Museum of Fine Arts, Boston, Mass.; canvas. Elijah in the desert fed by ravens. Begun in England, finished in Boston; bought by Hon. Mr. Labouchere, afterwards Lord Taunton, and taken to England; purchased (1870) after his death by Mrs. Samuel Hooper, of Boston, and presented to Museum.—Memorial Hist. Boston, iv. 395.

ELIZABETH, DEATH OF QUEEN, Paul *Delaroche*, Louvre, Paris; canvas, H. 13 ft. 9 in. × 11 ft. 2 in.; signed, dated 1828. The Queen, lying upon cushions, assisted by her women, is surrounded by the grand dignitaries of her court. Cecil, Secretary of State, is kneeling beside her. Salon, 1827, although dated as above. Formerly in Luxembourg. Engraved by Jazet.—Annales des B. Arts, Salon de 1827, Pl. 66.

ELIZABETH OF HUNGARY, ST., or EL TIÑOSO (The Scald-Head), *Murillo*, Academia S. Fernando, Madrid; canvas, H. 13 ft. 9 in. × 10 ft. 6 in. The Saint, dressed as a nun, with a small coronet on her head, stands in a portico washing the scald-head of a beggar boy, who bends over a silver basin on a pedestal; two ladies and a duenna supply lotions; on left, a second boy, a cripple on crutches, and an old woman seated; in foreground, a half-naked beggar seated; in background, the Saint and her ladies are serving poor persons seated at a table in a gallery. Companion to San *Juan* de Dios. Painted in 1674, one of eight large pictures, for Hospital de la Caridad, Seville; carried to Paris by Marshal

St. Elizabeth of Hungary, Murillo, Academia S. Fernando, Madrid.

Soult, who gave it to Louis XVIII. at the Restoration; placed in Louvre, but returned to Spain in 1815. Original study, with changes, John L. O'Sullivan, New York. Engraved by P. Boutrois, D. Martinez; lithographed by Flor. de Craene, Lafosse, F. Chevalier, Ch. Vogt, Defrondat, M. Lavigne, Charpentier, H. Jannin.—Curtis, 229; Ch. Blanc, École espagnole; Viardot, Illust. Hist. Painters (London, 1877); Becker, Kunst und Künstler; Harper's Mag. (1885), lxxi. 938.

ELLENRIEDER, MARIE, born at Constance, March 20, 1791, died there, June 5, 1863. History and portrait painter, pupil of the miniature painter Einsle, then from 1813 of Langer in the Munich Academy. Worked in 1816–20 in Constance, in 1822–24 in Rome, where she became a follower

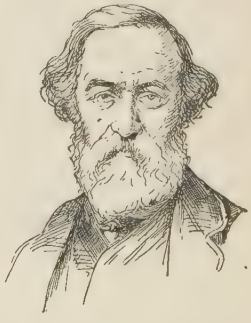
of Overbeck. Appointed court-painter at Baden in 1829 and revisited Rome in 1838–40. Works: St. Cecilia (1814); Praying Girl, Madonna (1824); Holy Virgin reading, Madonna in Glory, St. Nicholas, Resurrection (1825); St. Anatolica (1826); Martyrdom of St. Stephen (1827), Catholic Church, Carlsruhe; St. Cecilia (1829); Madonna in the Rose-Hedge (1834), Carlsruhe Gallery; Magnificat (1835); St. Charles of Borromeo (1838); St. Felicitas with her Sons, Jesus and the Children, St. Anthony, Angel bearing Prayers to Heaven (1840); Simeon in the Temple; Raising of Lazarus; Baptism of Livia; St. Jerome; Gratitude.—Allgem. d. Biogr., vi. 49; Andresen, iv. 30.

ELLIGER (Elger), OTTMAR (Ottomar), the elder, born at Gothenburg, Sept. 18, 1633, died in Berlin in 1679. Flemish school; fruit and flower painter, pupil in Antwerp of Daniel Seghers, called to Berlin as court-painter, by the Great Elector, in 1670. Works: Tulip with Roses and Berries on a Table (1674), Bouquet on a Table with Grapes and Apricots, Dresden Gallery; others in Brunswick, Frankfort, and Stockholm Galleries.—Kramm, ii. 422; Michiels, viii. 303.

ELLIGER, OTTMAR, the younger, born in Hamburg in 1666, died at Amsterdam in 1732. Dutch school; history painter, son and pupil of Ottmar Elliger the elder; then pupil in Amsterdam of Michiel van Musschert and of Gerard de Lairesse; painted, in the style of the latter, wall and easel pictures in which he loved to introduce grand architecture. Works: Death of Alexander the Great (1716), Marriage of Peleus and Thetis (1717), for Elector of Mentz; Banquet of Cleopatra, Herodias dancing before Herod and his Guests, Cassel Gallery; Woman with Goblet and Fruits (1714), Vienna Museum; Allegory, Bordeaux Museum; others in Brunswick Museum.—Immerzeel, i. 221; Kramm, ii. 422.

ELLIOTT, CHARLES LORING, born at Scipio, N. Y., Dec., 1812, died in Albany, Aug. 25, 1868. Portrait painter, pupil of Trumbull and of Quidor in New York, where he spent the greater part of his professional life. Elected an A.N.A. in 1845 and N.A. in 1846. His pictures are to be found in the State Library, Albany, the Mercantile Library, Baltimore, and in the New York City Hall. Among his portraits are those of: Matthew Vassar (Vassar College); Fletcher Harper; Fenimore Cooper; Fitz-Greene Halleck; Governors Hunt and Seymour; Erastus Corning, A. B. Durand, N.A., Corcoran Gallery, Washington; his own portrait, M. O. Roberts' Collection, New York. Ideal works: Falstaff (Vassar); Don Quixote; Andrew van Corlaer the Trumpeter, W. T. Wales, Baltimore; Head of Skaneateles Lake, F. N. D. Horton; Falstaff, Leonard Jerome, New York.

ELMORE, ALFRED, born at Clonakilty, Ireland, June 18, 1815, died in London, Jan. 24, 1881. Student in London in 1832 of Royal Academy, where he exhibited in 1834 his Subject from an Old Play. Made an extended art tour to Paris, Munich, Venice, Bologna, Florence, and Rome, where he remained two years. Returned to England in 1844; became an A.R.A. in 1845, and R.A. in 1856. Works: Martyrdom of Thomas à Becket (1840), St. Andrew's Church, Dublin; The Novice

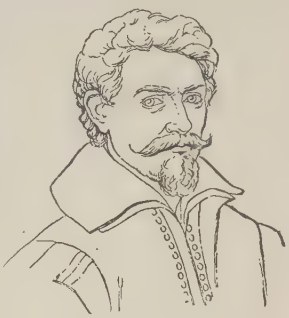


(1843); Rienzi in the Forum (1844); Invention of Stocking Loom (1847); Death of Robert, King of Naples (1848); Griselda (1850); Charles V. at Yuste (1856), Lee sale, 1883, £1,412; Incident in Life of Dante (1858); Tuileries in 1792 (1860); Marie Antoinette in the Temple (1861); Lucrezia Borgia (1863); Louis XIII. and Louis XIV. (1870); Across the Fields (1872); After the Expulsion (1873); Mistress Hettie Lambert (1874); Ophelia (1875); Mary Queen of Scots and Darnley (1877); Pompeii, Judith and Holofernes, Columbus at Porto Santo, John Alden and Priscilla (1878); Sabina, Greek Ode (1879); After the Ruin, Lenore.—Art Journal (1857), 113; (1881), 95; Sandby, ii. 302; Meyer, Conv. Lex., xviii. 281.

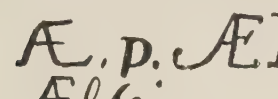
ELSASSER, FRIEDRICH AUGUST, born in Berlin, July 24, 1810, died in Rome, Sept. 1, 1845. Landscape and architecture painter, pupil of Berlin Academy under Blechen; went to Rome in 1831, and was much influenced by Franz Catel; member of Berlin Academy in 1841. Works: Outlook from Volsker Mountains towards the Sea, From the Woods of Calabria; Theatre of Taormina; Church Interior of Palermo; Convent Yard in Palermo; Interior of St. Peter's in Rome; View of Roman Ruins; Campo Santo in Pisa by Moonlight; Siren Group in Tivoli; Cloister in Cefalù; View of Tivoli; Views of Peacock Isle near Potsdam. His brother Julius (born in Berlin in 1815, died in Rome, Dec. 25, 1859), also made a reputation as a landscape painter.—Allgem. d. Biogr., vi. 61; Brockhaus, vi. 81.

ELSHOLTZ, LUDWIG, born in Berlin, June 2, 1805, died there, Feb. 3, 1850. Genre and battle painter, pupil of Berlin Academy and of Franz Krüger. Works: Battle of Leipsic (1833); Battle of Dennewitz; Farewell on Battlefield; Scene from Battle of Bautzen; Noon-Day Rest during Harvest; Entry of Allies into Paris; Civic Guard; Beginning of Skirmish (1834), National Gallery, Berlin.—Allgem. d. Biogr., vi. 67; Brockhaus, vi. 82.

ELSHEIMER (Elzheimer), ADAM, born in Frankfort, baptized March 18, 1578, died in Rome in 1620. German school; landscape painter, pupil of Philip Uffenbach; called Adam of Frankfort at Rome, where he fixed his residence at an early age. Had numerous pupils, such as Lastman, Jan Pinas, and Goudt, and founded a new school which treated biblical subjects in the natural, anti-classic style afterwards developed by Rembrandt, of whom he is regarded as one of the precursors. His biblical and mythological scenes are represented in landscapes suggested by Italian motives, and the figures are no lay figures, but human in dress and sentiment. Each one of his pupils brought back to Holland something of his master, whose influence was communicated to Rembrandt through Lastman. Works: Sacrifice at Lystra, Bacchus among the Nymphs at Nysa, Städel Gallery, Frankfort; Landscape with Mountain Prospect, Aurora, Brunswick Museum; St. Lawrence, Carlsruhe Gallery; replica, Montpellier Museum; Landscape with St. Jerome, Kunsthalle, Hamburg; Walk to Emmaus, Aschaffenburg Gallery; Martyrdom of St. Lawrence, Contento, an Allegory, Flight into Egypt, Burning of Troy, Woodland Valley, St. John Preaching (?), Old Pinakothek, Munich; Six Scenes from Life of Mary, Syrinx and Pan, St. Martin and the Beggar, Arcadian Wood Landscape, Berlin Museum; Flight into Egypt, Joseph put into a Pit by his Brethren, Jupiter and Mercury visiting Philemon and Baucis, Judith (?), Dresden Gallery; Repose in Egypt, Museum, Vienna; Realm of Venus, Academy, ib.; Birth of Christ, Czernin Gallery, ib.; Flight into Egypt, Liechtenstein Gallery, ib.; do., Ferdinandeum, Innsbruck; Peter denying Christ,



Scourging of Christ, Venice Academy; Artist's Portrait, Shepherd playing the Shalm, Aglaia's Daughters led to Temple by Mercury, Hagar consoled by Angel, Uffizi, Florence; Six Landscapes with Story of Icarus, Naples Museum; Scoffing of Ceres, Madrid Museum; Flight into Egypt, Good Samaritan, Louvre, Paris; Martyrdom of St. Lawrence (copy?), National Gallery, London; Meeting of Elias and Obadiah, Marquis of Bute, ib.; Repose in Egypt, Duke of Devonshire, Chatsworth; Eight small Landscapes with Saints, Earl of Leconfield, Petworth; Liberation of St. Peter, Lord Elgin, Broom Hall, near Edinburgh.—Allgem. d. Biogr., vi. 66; Ch. Blanc, École allemande; Bode, Studien, 231; Jahrb. der Köngl. preuss. Kunstsammlg., i. 51, 245.



ELST, PIETER VAN. See *Verelst.*

EMANCIPATION PROCLAMATION, Francis B. *Carpenter*, staircase of House of Representatives, Capitol, Washington. President Lincoln signing the proclamation of emancipation of slaves in the United States, January 1, 1863. Painted in 1864; purchased for $25,000 in 1877 by Miss Mary Elizabeth Thompson, and presented to the Government.

EMBDE, AUGUST VON DER, born in Cassel, Dec. 2, 1780, died there, Aug. 10, 1862. Genre and portrait painter, pupil of Cassel Academy; studied the old masters at Dresden, Düsseldorf, Munich, and Vienna, painted portraits in Cassel until 1830, and then began to treat child and peasant life with much success. Works: Hessian Peasant Girl with Letter; Children playing on Ruins of their Burned Home; Girls at the Well; Cinderella; Children playing at the Brook.

EMELÉ, WILHELM, born at Buchen, in the Odenwald, in 1830. Battle painter, pupil in Munich of Feodor Dietz, studied afterwards in Antwerp and Paris. His pictures are good in colour and show thorough knowledge of military details. Since 1861 he has resided in Vienna. Works: Battle of Stockach, Assault on Heidelberg Bridge (1857); Skirmish near Aldenhoven (1859); Episode in Battle of Aspern (1860); Taking of Camp near Farmars, Park Scene with Horses, Attack of French Cuirassiers at Waterloo, Battle of Würzburg (1867); Battle of Neerwinden (1872); Attack of Division Bonnemain at Elsasshausen; Battle of Dijon; Meeting of Patrols; Headquarters of XIV. Army Corps in Battle of Belfort; Episode from Battle of Wörth; Victory of George II. at Dettingen (1879); Cavalry Flight near Langenbruck.—Kunst-Chronik, ii. 162; Meyer, Conv. Lex., xvii. 292.

ÉMINENCE GRISE, Jean Léon *Gérôme*, J. H. Stebbins, New York. His Gray Eminence, the Father Joseph of Bulwer's "Richelieu," is descending a broad flight of stairs; absorbed in his breviary, he is apparently as unconscious of the servile bows and genuflections of the courtiers before him as of the defiant and contemptuous glances of those who have passed him.

EMMET, ROSINA, born in the United States, contemporary. Figure painter, pupil of William Chase. Exhibits at the National Academy, New York, and is well known as an illustrator and designer. Studio at East Rockaway, L. I. Works: Portrait of Boy (1881), Alexander Stevens; Apple Blossoms, Haymaking, Waiting to see the Doctor (1882); Red Rose Land, Elder Flowers, La Mescicana (1883).

EMPOLI, JACOPO CHIMENTI DA, born at Empoli in 1554, died in Florence, Sept. 30, 1640. Florentine school; pupil of Tommaso da San Friano, but formed his style chiefly by studying the works of Andrea del Sarto, whose pictures he copied very cleverly. He painted many pictures, the best of which is Christ in the Garden of Olives, Madrid Museum. Other works are:

Madonna and Saints (1579), Louvre; Creation of Adam, St. Yves (1616), Drunkenness of Noah, Sacrifice of Abraham, Uffizi, Florence; Susanna at the Bath (1600), Vienna Museum.—Ch. Blanc, École florentine; Vasari, ed. Le Mon., vii. 163; viii. 261.

ENDER, EDUARD, born in Vienna in 1824. History and genre painter, son and pupil of Johann E., and student in the Vienna Academy. Works: Wallenstein and Seni (1844); Corbeille de Mariage (1850); Tasso at Court of Ferrara (1852); Francis I. in Cellini's Studio (1854); Emperor Rudolph II. and Tycho de Brahe (1855); Philip IV. Painting Order on Portrait of Velasquez (1856); Shakespeare reading Macbeth at Court of Elizabeth; Emperor Joseph II. meeting Mozart; Schiller at Court of Weimar; Rembrandt in his Studio; Elizabeth and Van Dyck; Rudolf IV. on Site of St. Stephen's in Vienna; Pouting Corner; Secret Communication; Drinking and Brawl; Game of Chess (1857); Puritans on Guard; Humboldt and Bonpland on the Orinoco; Marie Antoinette's Farewell of Maria Theresa.—Brockhaus, vi. 124; Land und Meer (1872), Nos. 4, 21; Wurzbach, iv. 38.

ENDER, JOHANN, born in Vienna, Nov. 3, 1793, died there, March 16, 1854. History and portrait painter, pupil of Maurer, Caucig, Füger, and Lampi in the Vienna Academy, where he obtained four prizes and the great gold medal. Visited Italy, Malta, Corfu, Greece, and Constantinople in 1818–19. Studied and copied the old masters at Rome in 1820–26, then went to Paris and Vienna, where he painted chiefly portraits in the style of Isabey. In 1829–50 was professor at the Academy. Works: Marcus Aurelius on his Deathbed (1814), National Gallery, Pesth; Orestes pursued by the Furies (1815); Minerva showing Ithaca to Ulysses (1816); Assumption, Sleeping at Christ's Sepulchre (1817); Judith; Bacchus finding Ariadne; Portraits of Duchess of Coburg, of Princesses Esterhazy, Hohenzollern, Auersperg, Liechtenstein, and Taxis, and of Emperor Francis; Madonna in Landscape, Vienna Museum; Crucifixion (fresco, 1850–52), Liechtenstein Chapel, St. Stephen's, Vienna.—Allgem. d. Biogr., vi. 105; Brockhaus, vi. 124; Wurzbach, iv. 38.

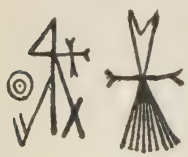
ENDER, THOMAS, born in Vienna, Nov. 4, 1793, died there, Sept. 28, 1875. Landscape painter, twin brother of Johann, pupil of the Vienna Academy under Mössmer and Steinfeld. Won the grand prize in 1816. Went in 1817 to the Brazils, and in 1819 accompanied Prince Metternich to Italy, where he remained four years; in 1826 he visited Paris, in 1836 became corrector, and later was professor at the Vienna Academy until 1849. Works: View of Grossglockner, High Göll with Berchtesgaden Valley, Castle Tyrol, Nons Valley with Castle Cles, Coast of Sorrento, all in Vienna Museum; View of Rio Janeiro, Vienna Academy; Chapel in the Woods, National Gallery, Berlin; Ruin of the Habsburg, Prospect from the Habsburg (1866). — Allgem. d. Biogr., vi. 106; Brockhaus, vi. 124; Kunst-Chronik, i. 53; xi. 304; Wurzbach, iv. 41.

ENDYMION, SLEEP OF, *Girodet* de Roussy, Louvre; canvas, H. 6 ft. 6 in. × 8 ft. 6 in. Endymion, nude, lies asleep, on his mantle and a tiger-skin, under a tree; beside him are his bow and his spear, and at his feet, left, his dog lies sleeping; in background, Cupid, in the form of Zephyr, draws aside the branches that the moonbeams may fall upon him. Painted in Rome in 1792; acquired, in 1818, with the *Deluge* and the Burial of *Atala*, for 50,000 francs. Engraved by Chatillon (1810).—Réveil, ii. 137.

By *Guercino*, Uffizi, Florence; canvas, H. 2 ft. 9 in. × 3 ft. 2 in. Endymion, nude, seated, leaning his head upon his arm; background, a night landscape, with the crescent moon. Acquired by gallery in 1795. Engraved by J. B. Massard père.—Molini, Gal. di Firenze, i. 19; Soc. Ed. and Paris, Gal. di Firenze, Pl. 133; Wicar, i. Part 7.

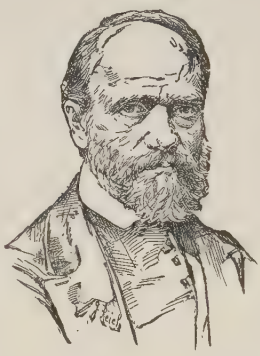
ENFANT À L'EPÉE, Édouard *Manet*, Erwin Davis, New York; Canvas, H. 4 ft. 3 in. × 3 ft.; dated 1861. A child walking to left, dragging a large sword after him. Hôtel Drouot Sale (Paris, 1881).

ENGELBRECHTSEN, CORNELIS, born in Leyden in 1468, died there in 1533. Dutch school; son of the wood-engraver Engelbert, and himself the earliest known painter at Leyden. Two altarpieces in the Town Hall there are attributed to him by Van Mander. The stiff and formal figures, painted dryly in a prevailing brown tone, are treated without any attempt at aerial perspective. Many of Engelbrechtsen's works were destroyed by the Iconoclasts during the Reformation. Authentic Works: Altarpiece with *Crucifixion*, do. with Pietà, Town Hall, Leyden. Doubtful works: St. Leonard, Antwerp Museum; Crucifixion, Old Pinakothek, Munich; Deposition, Moritz Chapel, Nuremberg; Madonna and Child, National Gallery, London; 2 pictures, Hermitage, St. Petersburg; Crucifixion, Venice Academy. — Allgem. d. Biogr., vi. 136; Dohme, 1i.; Michiels, iv. 339; W. & W., ii. 530.

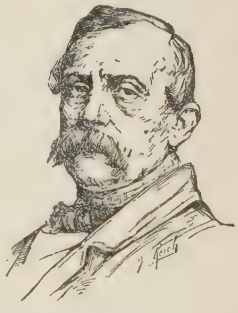


ENGELHARDT, GEORG, born at Mühlhausen, Thuringia, in 1823. Landscape painter, pupil in Berlin of Eduard Biermann; travelled repeatedly in the Alpine countries, whence he draws most of his subjects. Works: Meiring Valley, View in Ötz Valley, Tyrol; View in South Tyrol; Forest with tall Trees (1867); Charcoal-Burner on the Brocken; The Jungfrau; Autumn Landscape (1872); Mills in Ötz Valley.—Müller, 160.

ENGERTH, EDUARD VON, Ritter, born at Pless, Silesia, May 13, 1818. History and portrait painter, pupil of Vienna Academy, where in 1845 he obtained the gold medal; went in 1847 to Rome, and then travelled until 1853 in Italy, France, England, and the East. After his return in 1854 he became director of the Prague Academy, and there painted chiefly portraits, and in 1865 professor at the Vienna Academy; was made director of the Belvedere Gallery in 1871, and rector of the Academy in 1874. Commander Order of Francis Joseph in 1867. Works: Haman and Esther, Ladislaus and Akus (1844); Coronation of Rudolf I.; Joseph explaining the Dream (1845); Seizure of King Manfred's Family (1853), Vienna Museum; Victory of Prince Eugene at Zenta (1865); Marriage of Figaro, Fable of Orpheus (1868); Coronation of Francis Joseph as King of Hungary (1870); Death of Eurydice (1877); Group of Prague Ladies; Portraits of Emperor and Empress of Austria.—Brockhaus, vi. 141; Kunst-Chronik, i. 84; iv. 174; v. 172; Wurzbach, iv. 49; xiv. 440; Zeitschr. f. b. K., iii. 5.



ENHUBER, KARL VON, born at Hof, Bavaria, Dec. 16, 1811, died in Munich, July 6, 1867. Genre and animal painter, pupil of Munich Academy in 1832. His pictures of Suabian life are characteristic, humourous, and both well drawn and coloured. Honorary member of Munich Academy in 1858. Order of St. Michael. Works: Poachers sought by Forester (1835); Tyrolese in Mountain Pass, Dying Constable (1836); Shoemaker studying, Watercure (1837); Image Carver (1839); Smoking Boy (1841); Peering into Cooking Pot (1843); Shoemaker's Apprentice, Civic Guardsman (1844), National Gallery, Berlin; Village Painter's Apprentice (1852); Interrupted Game of Cards (1858);



Stage Coach at the Inn (1859); Court-Day in Bavaria (1860), Darmstadt Gallery; Rainy Day in the Mountains (1861); Grandfather's Delight, Wood-Carver in his Shop, New Pinakothek, Munich; Thirteen Illustrations to Melchior Meyr's Novels.—Allgem. d. Biogr., vi. 145; Brockhaus, vi. 184; Regnet, i. 118; Zeitschr. f. b. K., i. 253; iii. 53.

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ENNEKING, JOHN J., born at Minster, O., 1841. Figure and landscape painter; studied art in Cincinnati and Boston, where he lives, and was a pupil in Paris of Bonnat and of Daubigny. He travelled in Europe in 1872. Works: Moonlight on the Giudecca—Venice (1876); Freshly Picked, Drove of Cattle on a November Day (1878); The Obersee; Farm-Yard Scene in France; November Twilight (1881); Cloudy Day, T. B. Clarke, New York; November (1884).—Benjamin, 196.

Entombment, Michelangelo da Caravaggio, Vatican, Rome.

ENTOMBMENT, Michelangelo da *Caravaggio*, Vatican, Rome; canvas, H. 9 ft. 11 in. × 6 ft. 7 in. The body of Christ is borne by Nicodemus and St. John, behind whom are the Virgin, the Magdalen, and Salome. Renowned picture of the master. Formerly in S. M. Nuova, Rome. Copy in mosaic in chapel of Holy Sacrament, St. Peter's. Copy by Rubens in Liechtenstein Gallery, Vienna. Engraved by Snyderhoef; Soutman; T. Piroli; P. Audouin; E. Bovinet; P. Fontana; G. Craffonara; G. Bonajuti; J. J. Freidhoff, and others.—Meyer, Künst. Lex., i. 620; Musée français.

By Annibale *Carracci*, Louvre; copper, H. 1 ft. 5 in. × 1 ft. The body of Christ, at the entrance of the sepulchre, is sustained by the Virgin and Mary Magdalen; behind, Joseph of Arimathea and Mary Salome; further back, to right, St. John. Collection of Louis XIV. Engraved by J. Gaudefroy. —Villot, Cat. Louvre; Filhol, v. Pl. 337.

By *Garofalo*, Palazzo Borghese, Rome; canvas. A masterpiece; most celebrated of his large compositions. Painted in 1520 for S. Francesco d'Argenta. Another, of similar arrangement, but with more repose and intensity, in Naples Museum.—Kugler (Eastlake), ii. 487; Museo Borbonico, ix. Pl. 31.

Entombment, Raphael, Palazzo Borghese, Rome.

By *Raphael*, Palazzo Borghese, Rome; wood, about 6 ft. sq.; signed, dated 1507.

Christ borne to the tomb by two young men; near the body, behind, John, Joseph of Arimathea, and Mary Magdalen ; at right, the Virgin swooning, supported by three women; background, rocky landscape with Calvary in distance. Painted in Perugia by order of Atalanta Baglioni, for her chapel in S. Francesco, where it remained until 1608, when it was removed to the Palazzo Borghese, a copy made by the Cavaliere di Arpino being put into its place. Carried in 1797 to Paris ; returned to Vatican in 1815 ; afterward removed to Palazzo Borghese. Dis-

Entombment, Titian, Louvre.

figured by splits and patches. Copies by F. Penni (1518), Turin Gallery ; by Orazio Alfani, Perugia Gallery ; by Sassoferrato, S. Pietro, Perugia ; and others. Three round monochromes, Faith, Hope, and Charity, once the predella of the Entombment, are in the Vatican. The lunette representing God the Father surrounded by ten cherubs' heads is in the Perugia Gallery ; designed, but not painted, by Raphael. Studies for Entombment in Louvre, Uffizi, Palazzo Borghese, etc. Engraved by Scalberg, Collin, Piroli, Volpato, Amsler, Scheich, and Masquelier. Predella, engraved by Desnoyers (1811), Landon, Koch.—C. & C., Raphael, i. 315 ; Passavant, i. 95, ii. 57 ; Rumohr, Italienische Forschungen, ii. 69 ; Vasari, ed. Mil., iv. 327 ; Kugler (Eastlake), ii. 422 ; Müntz, 233, 247 ; Perkins, Essay, 75.

By Il *Rosso*, Louvre ; canvas, H. 4 ft. 1 in. × 5 ft. 3 in. The body of Christ, on a cushion at the entrance of the tomb, is sustained by Nicodemus ; at left, the Magdalen holds his feet; the Virgin, on her knees, with arms extended, swoons in the arms of one of the holy women. Probably the picture which, according to Vasari, was painted for Signor di Piombino, or that executed for the Constable.—Vasari, ed. Mil., v. 158, 171; Villot, Cat. Louvre ; Landon, xii. Pl. 61.

By *Tintoretto*, Parma Gallery. Christ borne to the tomb in a desert place, with a melancholy sky, against which the three crosses are seen in the distance, together with the ruins of the cattle-shed of the nativity. In this picture sublimity of conception and grandeur of colour are seen in the highest perfection.—Ruskin, Mod. Painters, ii. 168 ; iii. 324.

By *Tintoretto*, S. Francesco della Vigna, Venice; canvas, arched at the top. In foreground, the Virgin swooning, attended by two women ; in middleground, Christ borne to the tomb by the disciples, above them an angel with a wreath; in background, to right, the three crosses on a hill, with Roman soldiers. Engraved by L. Kilian.—Ch. Blanc, École vénitienne.

By *Titian*, Louvre ; canvas, H. 4 ft. 10 in. × 6 ft. 8 in. The body of Christ suspended in a cloth, borne by Nicodemus and Joseph of Arimathea, the latter with one knee on a stone ; St. John Evangelist, behind, holds up one arm ; the Virgin and Magdalen at left. Painted in Mantua in 1523 for Duke Federigo Gonzaga ; in inventory of the Mantuan Palace in 1627 ; passed thence to collection of Charles I., after whose death it was sold for £120 to Jabach,

who disposed of it to Louis XIV. One of the great pictures of the world, in which the grandest drawing, composition, and expression are combined with the most effective chiaroscuro, the most splendid colour, and the deepest sentiment. An inferior copy, probably by a disciple of Titian's, was sold lately from the Palazzo Manfrini, Venice. Original study in the Venice Academy. Engraved by G. Rousselet; Chaperon; Masson; Joh. de Marc.—C. & C., Titian, i. 283; Vasari, ed. Mil., vii. 458; Filhol, ix. Pl. 619; Mündler, 208; Landon, Musée, vii. Pl. 57; Van der Doort's Cat.; Scharf's Old London, 330.

By *Titian*, Madrid Museum; canvas, H. 4 ft. 6 in. × 5 ft. 9 in.; signed. Theme somewhat different from the Louvre example, and less rich in tints and less engaging in form. Painted in 1559 for Philip II. and sent to Madrid, with the Diana and Actæon and the Diana and Callisto, to take the place of one despatched in 1557, but lost on the way. Placed in Royal Chapel at Aranjuez, and after Philip's death in the Escorial. Original sketch at Oxford University. Copies, with variations, of picture in Madrid Museum, the Escorial, Ambrosiana in Milan, Torrigiani Collection, Florence, and Vienna Museum.—C. & C., Titian, ii. 289.

EPAMINONDAS, ancient pictures. See *Aristolaus, Euphranor.*

EPHORUS, painter, of Ephesus, about 345 B.C. First master of Apelles.—Suid. v.

EPIPHANY. See *Magi*, Adoration of.

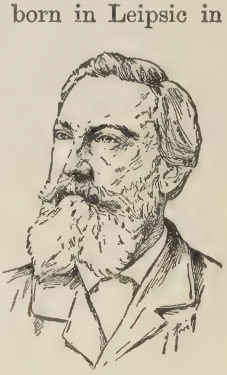
EPP, RUDOLF, born at Eberbach, Baden, July, 1834. Genre and portrait painter, pupil of Carlsruhe Art School under Descoudres. Since 1865 settled at Munich. Works: Hide and Seek (1864); Mother and sleeping Child; Christmas Eve; Black Forest Idyl; Hop Harvest; Mother and Child; Juggler performing before Peasants; Unwelcome Guest; Cat's Breakfast.—Müller, 161.

ERCOLE DA FERRARA or FERRARESE. See *Grandi.*

ERDMANN, LUDWIG, born at Bödecke, near Paderborn, in 1820. Genre painter, pupil of Düsseldorf Academy. His pictures show inventive power, humour, and technical skill. Works: Satisfied Artist; Shoemaker teaching a Bird to whistle; Three Drunken Men returning from Fair; Village Painter admiring his Work; Dismayed Lover of Flowers; Morning after Masquerade Ball (1854).—Müller, 161.

ERDMANN, MORITZ, born at Arneburg near Stendal, April 15, 1845. Landscape painter, pupil of Berlin Academy and of Hermann Eschke; travelled through Germany, Holland, Sweden, and, for one year, visited Italy. Works: Heath on the Regenstein in Hartz Mountains; Morsum Cliffs on Isle of Sylt; Moonlight in Gallmars Fjord; Green Grotto in Capri; Villa of Hadrian at Tivoli; Aqua Claudia of Campo Santo, Naples; Roman Campagna.—Müller, 161.

ERDMANN, OTTO, born in Leipsic in 1834. Genre painter, pupil of Leipsic Academy, studied in Dresden and Munich, and in 1858 settled in Düsseldorf. Works: Talented Children; Successful Wooing; Blind Man's Buff (1863), Leipsic Museum; Expectation; Reception of Bridegroom; Visit from the Country; Secret Message; He loves me, he loves me not; Accepted Suitor; Rejected Suitor; Couple in the Woods; Fortune-Teller; Interrupted Piano Lesson; Conversations; Flattering Recommendation; Journey to the Fiancée; Betrothal Ring (1880); Chambermaid in Rococo-time, Found for Life (1884). Paints also excellent portraits. — Müller, 161; Illustr. Zeitg. (1884), i. 284.



ERHARDT, GEORG FRIEDRICH, born at Winterbach, Würtemberg, in 1825, died in Stuttgart, Sept. 20, 1881. Portrait painter, studied first in Berlin, then in Stuttgart under Gegenbauer, whom he assisted in the palace frescos; frequented the

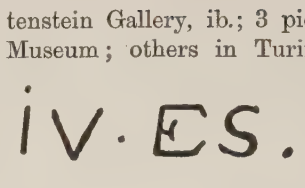
Munich Academy in 1848–49, and then settled in Stuttgart, where he received the great gold medal, and in 1876 became court-painter. Works: Portraits of King Charles of Würtemberg, Queen Pauline, King William, Queen Olga, King Frederic as Prussian Colonel; numerous portraits and family groups of Stuttgart aristocracy. —Kunst-Chronik, xvii. 42.

ERIGONUS, of Sicyon, about 230 B.C., colour-grinder to *Nealces*, and afterwards his pupil. Erigonus was the master of *Pasias*. —Pliny, xxxv. 40 [145].

ERILLUS, Herillus, or Phrylus, painter, about 420 B.C. Mentioned by Pliny (xxxv. 60) as an artist of note.

ERMELS, JOHANN FRANZ, born near Cologne in 1621 or 1641, died in Nuremberg, Dec. 3, 1699. German school; history and landscape painter, pupil in Cologne of Johann Hulsman. At Utrecht he studied the landscapes of Jan Both, and at Nuremberg associated himself with Willem van Bemmel in 1660, and painted the figures in his landscapes. Works: Christ and Samaritan Woman; Resurrection, Ascension (1663), St. Sebaldus, Nuremberg; Landscape with approaching Storm, Landscape in Evening Light, both in Städel Institute, Frankfort; Landscape with Animals, Mannheim Gallery; Landscape with ruined Monument, Vienna Museum; Waterfall, Cologne Museum; Rocky Landscape, Kunsthalle, Hamburg; Landscape in Storm, Oldenburg Gallery.—Allgem. d. Biogr., vi. 231; Merlo, Nachrichten, 110.

ES (Essen), JACOB VAN, born in Antwerp, Oct. 15, 1606, died there, buried March 11, 1666. Flemish school; painter of animal and still life, especially fish and other marine animals; pupil of Omer van Ommen; admitted to guild of St. Luke in 1646. Works: Fruitpiece, Lille Museum; Crabs and Fruit, Oysters and Fish, Nancy Museum; Fruit with Dead Game and Vessels, Antwerp Museum; Fish Market (2), with figures by Jordaens, Museum, Vienna; Breakfast Table, Fruitpiece (1640), Liechtenstein Gallery, ib.; 3 pictures in Madrid Museum; others in Turin, Nancy, Lille, Ghent, Frankfort, and Stockholm Museums. —Allgem. d. Biogr., vi. 336; Biog. nat. de Belgique, vi. 695; Kramm, ii. 442; Michiels, x. 420; Van den Branden, 1108.



ESBRATT, NOEL RAYMOND, born in Paris in 1809, died there in 1856. Landscape painter, pupil of Wattelet and Lethière. Medals: 3d class, 1844; 2d class, 1847. Works: Lake of Brienz (1844); Banks of the Seine near Caudebec (1847), Ministry of the Interior; Fountain near Bourbonne (1842); View in the Park of Eu (1845); Valley of the Nièvre (1848); A Watering Place for Horses (1852); Visit of Napoleon III. to Sologne (1853), ordered by State; Pasture, Mouth of the Somme.—Larousse.

ESCALANTE, JUAN ANTONIO, born at Cordova in 1630, died in Madrid in 1670. Spanish school; pupil of Francisco Rizi, but imitated Tintoretto. Painted historical and religious compositions. Works: Holy Family, Child Jesus and St. John, Abigail, Triumph of Faith over the Senses, Madrid Museum; St. Joseph and Infant Christ, Hermitage, St. Petersburg; Fortune-Teller, Hague Museum.—Stirling, iii. 1026; Viardot, 289; Madrazo, 395.

ESCALIER, NICOLAS (FELIX), born in Paris; contemporary. Architecture, figure, and portrait painter, pupil of André and Delaunay. Medal, 2d class, 1884. Works: Interior of St. Mark's, Venice, do. of San Miniato, Florence (1873); The first Model (1875); Doge Dandolo the Elder (1876); Decorative Panel (1878); A Surprise for the Inhabitants of the Rialto, Venice (1881); A happy Occurrence (1884); Andante (1885). Frescos in Palazzo Lubia, Venice (1873).

ESCALLIER, Mme. ELÉONORE, born at Poligny (Jura); contemporary. Still-life

painter, pupil of Ziegler. Medal, 1868. Works: The Pond, The Garden (1861); Young Girl with Fish (1865); Garden Corner (1867); Flowers and Birds (1868); Chrysanthemums (1869), Luxembourg Museum; Autumn Flowers (1870); Spring Flowers (1872); Peaches and Grapes (1872), Dijon Museum; Decorative Panels for the Palais de la Légion d'honneur (1875).—Bellier-Auvray, i. 520.

ESCH, MATHILDE, born at Klattau, Bohemia, Jan. 18, 1828. Genre, landscape, and still-life painter, pupil in Vienna of Waldmüller, and in Munich of Moritz Müller; studied also in Düsseldorf and Paris, and settled in Vienna in 1855. Works: Farm House in Moravia, Market Scene in Moravia, Munich Girls in the Cemetery, Girl with Dog (1856); Unexpected Return (1857); Gate and Sarkander Pulpit in Brünn Cathedral; The Five Senses; Tancred baptizing Clorinda; Farewell of the Bride.—Wurzbach, iv. 78.

ESCHKE, (WILHELM BENJAMIN) HERMANN, born in Berlin, May 6, 1823. Landscape and marine painter, pupil of Wilhelm Krause, then in Paris of Le Poittevin; travelled through Europe before completing his studies in 1850, and then revisited the coast of the Mediterranean and the Pyrenees. Gold medal in 1879. Professor at the Berlin Academy since 1881. Works: Montorgueil from the Sea, St. Aubin's Castle (1860); Light-House near L'Etacq; Western Coast of Helgoland (1861); Elizabeth Castle on Jersey, Isle of Neuwerk (1863); Pond in Twilight; Dutch Landscape; Storm in open Sea; Blue Grotto at Capri; Isle of Amrum at Ebb Tide; Bergen on Rügen; St. Catherine on Isle of Jersey (1868); Baltic Sea in Winter, Life-Boat to Rescue of Schooner (1872); Steinbach Valley in the Hartz; Storm on Coast of Capri; Promontory of Arkona on Rügen; Whatcombe Bay on Isle of Wight; Light-House on Isle of Neuwerk; Eastern Pier at Swinemünde (1879); Light-House on the Cliff (1879), National Gallery, Berlin.—Brockhaus, vi. 350; Rosenberg, Berl. Malersch., 340.

ESCOSURA. See *Leon* y Escosura.

ESCRIBANO, EL. See *Primo*, El.

ESKILSSON, PETER, born at Billeberga, Schonen, in 1820, died at Bremö, near Sigtuna, Jan. 29, 1872. Genre painter; sub-officer in a Gotha artillery regiment, and bookseller at Göthenberg, before he became the pupil of Tidemand (1853) in Düsseldorf. In 1859 he settled in Stockholm, and became member of the Academy in 1866. Works: Mollberg's Bowling Party at Faggens (1868), Stockholm Museum.

ESOP, *Velasquez*, Madrid Museum; canvas, H. 5 ft. 10 in. × 3 ft. An old man, full length, standing, with a parchment folio in his right hand, his left thrust into the bosom of his grey dress. Probably painted, with its companion *Menippus*, for royal palace, by command of Philip IV. Copy by Prévost in École des Beaux Arts, Paris. Engraved by Esquivel; etched by Goya, C. Alabern; Galvan, and others.—Ford, Handbook, ii. 689; L'Art (1878); Curtis, 18; Madrazo, 633.

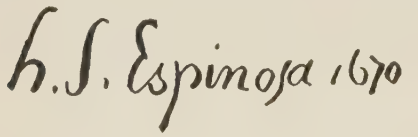
ESPALTER Y RULL, JOAQUIN, born in Barcelona; contemporary. History painter, pupil of Barcelona Art School, then studied in Rome and in Germany. Works: Tobias; Death of Moses; Dante's Purgatory; Discovery of America; The Moor's Sigh; Melancholia; Portrait of Don Buenaventura C. Aribau, Barcelona Museum; frescos in University and other Buildings at Madrid.—La Ilustracion, 1877.

ESPINAI, JUAN DE, born at Seville, died there in 1783. Spanish school; history painter, son and pupil of Gregoria E., then pupil of Domingo Martinez, whose daughter he married; was made director of the School of Design at Seville. Works: Scenes from Life of St. Jerome, Seville Museum; Frescos in Collegiate Church, San Salvador.

ESPINOS, DON BENITO, born at Valencia, died about 1817. Spanish school; flower painter, son of the history painter and engraver Josef Espinos (1721–1784); was appointed director of the Valencia Acad-

emy in 1787. Works: Nine Flower pieces, Madrid Museum; others in the Escorial and in Valencia Museum.

ESPINOSA, JACINTO JERÓNIMO DE, born at Concentaina, Valencia, July 20, 1600, died in Valencia in 1680. Spanish school; history painter, son and pupil of Rodriguez de Espinosa (1562–1630), a mediocre painter; probably studied afterward under Francisco Ribalta, and later in Italy. Painted chiefly religious compositions, and excelled in portraits. Warm colour, resembles the best Bolognese masters in style. Works: Mary Magdalen, Christ at the Column, St. John Baptist, Madrid Museum; St. Francis of Assisi, Christ bearing the Cross, Dresden Gallery; Communion of Mary Magdalen, St. Louis Bertrand, Christ appearing to St. Ignatius Loyola, Valencia Museum. Others in churches of Valencia. He was aided in many of his works by his son Miguel Jerónimo, who imitated his style with moderate



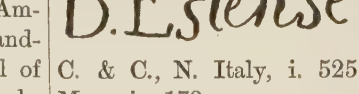
success.—Stirling, ii. 763; Ch. Blanc, École espagnole; Viardot, 150; Madrazo, 398.

ESSELENS, JACOB, flourished at Amsterdam, 17th century. Dutch school; landscape and figure painter, supposed pupil of Rembrandt; painted villages on the banks of rivers, buildings with fountains, stag-hunts, and shipping-pieces. Works: Figures by a River, Rotterdam Museum; Fishing Piece, Copenhagen Gallery; Rendezvous of a Hunting Party, Corporation Galleries, Glasgow.—Immerzeel, i. 224; Kramm, ii. 443.

ESTE, ALFONSO D', Duke of Ferrara, portrait, *Titian*, Madrid Museum; wood, H. 4 ft. 1 in. × 3 ft. 3 in. Painted about 1518; acquired in 1533, by Emperor Charles V. Replica, lately in Kaunitz Collection, by some later painter. Second portrait of Alfonso, painted by Titian in 1536, lost.—C. & C., Titian, i. 189, 363, 410.

ESTE GONZAGA, ISABELLA D', Marchioness of Mantua, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. Painted in 1534, from an older portrait by some unknown painter. Bought by Archduke Leopold Wilhelm for his gallery in Brussels, and thence passed to Vienna. Engraved by Vorsterman from copy by Rubens; also engraved by Van der Steen, Krepp, and others. Replica, with variations, at Hermitage, attributed to Paris Bordone; others at Verona and Padua.—C. & C., Titian, i. 385.

ESTENSE, BALDASSARE, Lombard school, last half of 15th century. Probably of Reggio, as he is sometimes called Baldassare da Reggio. Supposed illegitimate scion of House of Este, as he received unusual promotion from the Dukes of Ferrara. Painted a likeness of Borso I. in 1469, and was sent to Milan to present it in person to the Duke. His frescos in the Rufini Chapel, S. Domenico, Ferrara, have perished, but his portrait of Tito Strozzi, a tempera on canvas, of good outline and finish, dated 1483, is in the Costabili Collection, Ferrara. He seems to have followed in the footsteps of Tura and of Cossa. Baldassare's will was made in 1500.—C. & C., N. Italy, i. 525; Vasari, ed. Le Mon., iv. 173.



ESTHER AND AHASUERUS, Julius *Schrader*, National Gallery, Berlin; canvas, H. 6 ft. 5 in. × 8 ft. 3 in.; signed, dated 1856. Illustration of Esther, Ch. V. Ahasuerus, at left, lowering his sceptre graciously, greets Queen Esther, who swoons in the arms of her two attendants; behind him the anxious Haman; at right, at entrance of palace, two soldiers. Figures life size, seen to knees.

By *Tintoretto*, Hampton Court Palace, England; canvas, H. 6 ft. 9 in. × 8 ft. 9 in. Esther fainting, held up by a woman and a man; the King anxiously descending the steps of the throne; other figures crowding

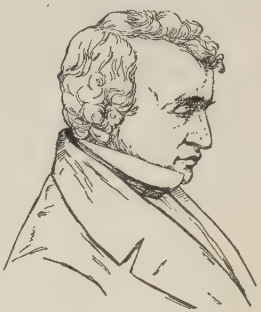
round. In collection of Charles I.; sold in 1650 for £120; returned to royal collection at Restoration. Original sketch at Madrid. Engraved in reverse by S. Gribelin. Waagen says "this is one of the most admirable specimens I know of this unequal master."—Law, Hist. Cat. Hampton Court, 24; Waagen, Treasures, ii. 359.

By Paolo *Veronese*, Louvre; canvas, H. 6 ft. 6 in. × 10 ft. 2 in. Ahasuerus on a throne at right, with his councillors around him, looks angrily at Queen Esther, who faints in the arms of two of her women; above, two figures in a balcony; in the middle, a statue in a niche. Formerly in Casa Bonaldi, Venice; bought by Jabach, who sold it to Louis XIV.—Landon, Œuvres, xxi. Pl. 3; Musée, xix. Pl. 30; Villot, Cat. Louvre.

ETEX, ANTOINE, born in Paris, March 20, 1808. Painter, sculptor, architect, engraver, and writer on art subjects. Studied sculpture under Dupaty and Pradier, painting under Ingres, and architecture under Duban. Has worked chiefly as a sculptor. Medal, 1st class, 1833; L. of Honour, 1841. Works: Woman Bathing (1828); St. Sebastian, Joseph explaining his Dream to his Brethren (1844); Deliverance (1845); Woman of the Roman Campagna, Eurydice (1853), Luxembourg Museum; Asia, Danaë, Isaac blessing Jacob (1857); Christ on Lake Genezareth, The Seasons, Europe, Africa (1859); Education of the Medici (1861); Jacob going to meet Joseph in Egypt, Jacob's Funeral (1863); The Sons of Joseph blessed by Jacob (1865); Ancient Slave, Modern Slave (1866); Death of the Child Adeodatus (1875); Portrait of himself (1877); Christ, Glory of the United States (1885).

ETEX, LOUIS JULES, born in Paris, Sept. 20, 1810. History, genre, and portrait painter, brother of Antoine E., pupil of Lethière and Ingres. Medals: 2d class, 1833, 1838. Works: Adam and Eve (1838); Woman carrying Fruit (1840); Madonna, Lost the Way (1846); Woman from Frontier of Naples (1849); Christ raising the Widow's Son (1851); Stage-Coach during Storm (1852); Vestal re-entering Temple swoons at seeing the Sacred Fire extinguished (1868); Souvenir de La Varenne, Vestal dragged out of the Temple (1869); St. Geneviève, Evening (1870); St. Philibert, Notre-Dame de Lorette, Paris; Portraits of Henri I., Duc de Montmorency, and of Marquis de Sillery, Versailles Museum.—Bellier-Auvray, i. 524.

ETTY, WILLIAM, born in York, March 10, 1787, died there, Nov. 13, 1849. History painter, son of a miller; apprenticed for seven years with Peck, a letter-press printer at Hull; went to London in 1806, in 1807



became a student at the Royal Academy, and in 1808 of Sir Thomas Lawrence. He was long unsuccessful, but by persevering drudgery at last won his reward; in 1811 his Telemachus rescuing Antiope was hung in the Royal Academy, and in 1820 his Coral Finders, and in 1821 his *Cleopatra* on the Cydnus, brought him fame. In 1822 he visited Italy and became an honorary member of the Venetian Academy; and in 1824 he was elected an A.R.A., and in 1828 R.A. Etty delighted in painting the nude, especially the female form, and as a colourist had few equals in the English school. Works: Sappho (1811); The Deluge (1815), Cupid sheltering Psyche (1823), Head of a Cardinal (1844), South Kensington Museum; Imprudence of Candaules (1830), Window in Venice during a Festa (1831), Youth on the Prow and Pleasure at the Helm (1832), Lute-Player (1833), Dangerous Playmate (1833), Christ appearing to Magdalen (1834), Il Duetto (1838), Female Bathers surprised by a Swan (1841), Magdalen (1842), Bather (1844), National Gallery, London; Deliverance of Bethulia by Judith (3 pictures, 1827–31), Benaiah (1829), The Combat (1825),

National Gallery, Edinburgh; Ulysses and the Sirens (1837), Manchester Gallery; Origin of Marriage, Bevy of Fair Women (1828), Stafford House, London; Venus and Cupid, Henry Bicknell, Cavendish House, Clapham Common; Rape of Proserpine (1839), Venus Anadyomene, Three Graces, J. Gillott Collection; Judgment of Paris; Venus and her Satellites (1835); Wise and Foolish Virgins; Hylas and Nymphs; Prodigal Son; Prodigal's Return; Destruction of Temple of Vice; Adam and Eve; Pandora; Parting of Hero and Leander; Death of do.; Diana and Endymion; Amoret freed by Britomart; Zephyr and Aurora; Robinson Crusoe returning Thanks for Deliverance; Joan of Arc (3 pictures, 1847).—Gilchrist, Life (London, 1855); Redgrave; Art Jour. (1849), 13; (1858), 233; Sandby, ii. 49; Ch. Blanc, École anglaise; Portfolio (1875), 88, 107, 142, 149, 172, 180; Gaz. des B. Arts (1862), xiii. 208.

ETZDORF. See *Ezdorf*.

EUCHEIR, of Athens, mythic painter, spoken of as the discoverer of painting in Greece, and as related to Dædalus.—Pliny, vii. 57 [205].

EUDORUS, scene-painter and statuary, place and date unknown.—Pliny, xxxv. 40 [141].

EUMARUS, monochrome painter, of Athens, latter part of 6th century B.C. Said to have been the first to distinguish men from women in his pictures by colour, by which is meant, probably, that he painted the flesh of the former of a reddish brown and that of the latter white. Also said to have first marked the differences in age between the persons whom he painted. Painting in Greece, up to his time on a level with that in Assyria and Egypt, took with him the first steps in the path of progress.—Pliny, xxxv. 34 [55].

EUMELUS, painter, of Caria, probably about A.D. 190. His picture of Helen was in the Roman Forum.—Philost. Vita Sophist., ii. 5.

EUPHRANOR, one of the greatest of Greek artists, of Corinth, Theban-Attic school, pupil of *Aristides* of Thebes or of his son and pupil Ariston, about 370–336 B.C. Master of all arts—painter, sculptor, chaser of metals, and writer on symmetry and colour (Pliny, xxxiv. 19; Quin., xii. 10, 6). He united the traditions of his Theban master with those of the Sicyonic school, and painted many famous works, both at Corinth and at Athens. Upon one wall in the Stoa Basilæus at Athens he painted Theseus with personifications of Democracy and the Demos, and upon the opposite one the twelve great gods. There also he represented a fight between the Athenian and Bœotian cavalry at the battle of Mantinæa, with portraits of Epaminondas and of Gryllus, son of Xenophon (Paus. i. 3. 2, 3). With reference to the first-named picture Euphranor remarked that the Theseus of Parrhasius had been fed on roses, but his own on beef (Pliny, xxxv. 40). Some famous pictures of his at Ephesus are also mentioned: Ulysses in his feigned Madness, yoking together an Ox and a Horse; and a Warrior sheathing his Sword.

EUPOMPUS, a noted Greek painter, of Sicyon, founder of the Sicyonic school, contemporary and rival of *Parrhasius* and *Timanthes*, about 400 B.C. (Pliny, xxv. 36 [61, 64, 75]). Before his time only two schools of painting were recognized in Greece, the Ionic (Asiatic) and the Attic (Hellenic). We know the subject of but one of his works, a winner in the Olympic games carrying a palm of victory in his hand. This picture was so marked in its individuality that the painter was conceded to have founded a third school, the Sicyonic, at the head of which stands his scholar *Pamphilus*, the master of Apelles.

EURIPIDES, painter and poet (485–406 B.C.). The great tragic poet was a painter in his youth, and several of his works were preserved in Megara.—Suidas, v. and Vita Eurip. in Vitæ scriptores Græci minores (ed. Westerm. 134, 15).

EUROPA, RAPE OF, *Claude* Lorrain, Buckingham Palace; canvas, H. 4 ft. × 4 ft.

6 in.; signed, dated Rome, 1667. A sea-coast view in early morning light; Europa and the bull in foreground, and group of trees in middle distance; in background, left, hills. Replica of picture painted for Pope Alexander VII. in 1655. Bought by George IV. at Lord Gwydyr sale (1829) for £2,000. Engraved by Radclyffe, and by Claude himself. Liber Veritatis, No. 136. Another Europa, Liber Veritatis, 144, was in collection of Sir Philip Miles, Leigh Court.—Waagen, Treasures, ii. 23; Pattison, Claude Lorrain, 71, 227.

By *Titian*, Cobham Hall, England; canvas, H. 5 ft. 10 in. × 6 ft. 8 in.; signed. Jupiter, in the form of a bull, with Europa on his back, rushes through the brine, while Eros, with expanded wings, clings to a dolphin following, and two Cupids fly overhead; in the distance Europa's companions on the shore bewail her loss. Painted in 1562 for Philip II. of Spain; given by Philip V. in 1704 to Marquis de Grammont, through whose hands it passed to the Orleans Collection; sold in 1798 to Lord Berwick for £700 Copy by Rubens in Madrid Museum; another, probably by Del Mazo, is in collection of Sir Richard Wallace; poor copy in Dulwich Gallery.—C. & C., Titian, ii. 319; Waagen, Treasures, iii. 19.

By Paolo *Veronese*, Palazzo Ducale, Venice; canvas. Jupiter, in the form of a bull, lying down under trees to receive Europa, who, aided by attendants, is seating herself on his back; above, two Cupids bring wreaths of flowers, and a third holds the bull by a cord attached to a wreath around his horns; at right, the bull is seen entering the water with Europa on his back, with attendants, and Cupid bearing a torch; in distance, the bull swimming, with attendants on shore taking leave of Europa. Left to the Republic by Bertucci Contarini in 1715. Taken to Paris in 1798; returned in 1817. Ruskin says: One of the very few pictures which both possess and deserve a high reputation.

Rape of Europa, Paolo Veronese, Palazzo Ducale, Venice.

Replica in Capitol Gallery, Rome ; another, small, with changes, National Gallery, London. Engraved by Rainaldi ; Lefebvre.—Ruskin, Stones of Venice, iii. 297 ; Klas. der Malerei, Pl. 76 ; Landon, Musée, xv. Pl. 29 ; Righetti, Campidoglio, ii. Pl. 206 ; Rosini, v. 274 ; Réveil, xii. 823.

EUSEBIO DI SAN GIORGIO. See *San Giorgio.*

EUTHYMIDES, third-rate painter, place and date unknown (Pliny, xxxv. 40 [146]). Perhaps identical with Euthymides of Hadria, son of Polius, vase-painter, whose name is on a vase found at Vulci.

EUTYCHIDES, painter, place and date unknown. His picture of a two-horse chariot is mentioned by Pliny (xxxv. 40 [141]). Perhaps identical with the sculptor of the same name from Sicyon, mentioned by Pausanias (vi. 2. 6) and Pliny (xxxiv. 78).

EUXINIDAS, painter, master of *Aristides* of Thebes, about 400–380 B.C. Works unknown.—Pliny, xxxv. 36 [74].

EVANS, DE SCOTT, born in Boston, Ind., in 1847. Portrait and genre painter,

Creation of Eve, Michelangelo, Sistine Chapel, Rome.

pupil of Bouguereau in Paris, 1877–78. Studio in Cleveland, where he is professor in the Academy of Fine Arts. Exhibits at the National Academy, New York. Ideal works : Mother's Treasure, T. D. Crocker, Cleveland ; In the Studio ; Old Tapestry, The Answer (1881); Old Clock, Taxidermist (1882); Old Spring House, Morning (1883); Birthday Card (1884).

EVANTHES, painter, of Egypt, 4th century B.C. Painted an Andromeda and a Prometheus for the Temple of Zeus Kasius at Pelusium.—Achilles Tatius, iii. 6 (edition Jacobs).

EVE, CREATION OF, *Michelangelo,* Sistine Chapel, Rome ; fresco on ceiling. Illustration of Genesis ii. 21–23.

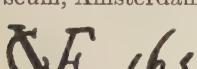
EVENOR, painter, of Ephesus, father and master of *Parrhasius,* lived about 420 B.C. —Pliny, xxxv. 36 [60]; Paus. 1, 28, 2 ; Athen. xii. p. 543.

EVERDINGEN, ALLART (Aldert) VAN,

born at Alkmaar in 1621 (?), died in Amsterdam, Nov., 1675. Dutch school ; landscape painter, pupil at Utrecht of Roelandt Savery, and the master of Backhuysen and Ruysdael. From 1645 to 1651 lived at Haarlem, and from 1654 to 1675 in Amsterdam. Everdingen's landscapes are poetic and spirited. His treatment of rocks and waterfalls, forests and sea-views, is truthful and vigourous, both in his pictures and his numerous etchings. Many of his studies from nature were made in Norway, which he visited in 1640–44. Works: Norwegian Landscapes (2), National Museum, Amsterdam ; Two Waterfalls, Rotterdam Museum ; Rocky Landscape, Vienna Museum ; Landscapes (2), Louvre ; River Landscape (1648), Norwegian Waterfall, Norwegian Landscapes (2), Wooded Slope, Castle by River, Berlin Museum ; Waterfall with Alpine Hut, Norwegian Landscape (1647), Brunswick Museum ; Ravine with Torrent, Cologne Museum; Landscape with Waterfall (1650), Storm at Sea, 2 Landscapes, Old Pinakothek, Munich; Stag-Hunt (1643), 4 Landscapes, Dresden Gallery ; Mountain Torrent in Norway, Breslau Museum ; Stormy Sea, Landscape with Mill, Norwegian Landscape,

Städel Gallery, Frankfort; High Tide among Cliffs (1647), Mountain Landscape (1648), three others, Copenhagen Gallery. Others in Cassel, Darmstadt, Gotha, Oldenburg, Hamburg, and St. Petersburg Galleries. — Allgem. d. Biogr., vi. 435; Ch. Blanc, École hollandaise; Förster, iii. 207, 241; Immerzeel, i. 225; Kramm, ii. 445; Quellenschriften, xiv. 201; Van der Willigen, 127.

EVERDINGEN, CESAR VAN, born at Alkmaar in 1606, died there in 1679. Dutch school, history, genre, and portrait painter; brother of Allart van E.; pupil of Jan van Bronkhorst, entered the Alkmaar guild in 1632; went in 1648 to Haarlem, where he entered the guild in 1651, but returned to Alkmaar, where most of his pictures are to be found in St. Lawrence's Church and in the Town Hall. He painted with vivid conception and powerful colouring. Works: Diogenes in Search of a Man (1652, figures portraits of the Steijn family), National Museum, Amsterdam; Flora, Pomona, Bacchus, and Cupid, Dresden Gallery. His younger brother, Jan (1625–1656), painted still life.—Immerzeel, i. 225; Kramm, ii. 445; Quellenschriften, xiv. 200; Van der Willigen, 126.



EVERS, ANTON CLEMENS, born on the Moritzberg, near Hildesheim, in 1802. Genre and portrait painter, pupil of the Dresden Academy until 1829, after which he painted portraits in his native town. In 1832 he went to Munich, where he established himself as a painter of Bavarian life and sports. Works: Peter Vischer in Nuremberg working on Sebaldus' Monument; Guttenberg showing first Trials of Printing;

Luther as Squire George at the Wartburg; Hans Sachs composing Poetry in a Bower.

EWALD, ERNST (DEODAT PAUL FERDINAND), born in Berlin, March 17, 1836. History painter, pupil in Berlin in 1855 of Steffeck, then studied in Paris in 1856–63, including one year under Couture. After visiting Italy, in 1863–64, he returned to Berlin, and there decorated the new city hall, and a hall in the National Gallery, with wall paintings. In 1868 he became instructor, and in 1874 director, of the German Industrial School, in 1880 also of the Royal Art School, at Berlin. Works: The Seven Deadly Sins (1863), Scenes from Niebelungen Saga (1869), National Gallery, Berlin.—Brockhaus, vi. 463; Rosenberg, Berl. Malersch., 230.

EWARD, CHARLES, born at Nantes about 1608, died in Rome May 25, 1689. French school; history and architecture painter and engraver. Formed himself in Italy, where he was member of the Academy of St. Luke, 1635, and after his return to France decorated churches and palaces with second-rate pictures of sacred and profane history. He was one of the founders and first director of the French Academy at Paris and (1665) at Rome.—Ch. Blanc, École française.

EXECUTION IN GRANADA, Henri *Regnault*, formerly in Luxembourg Museum; canvas, H. 9 ft. 10 in. × 4 ft. 10 in. A marble stairway with two or three steps leads to a Moorish court in the style of the Alhambra; in foreground, two figures, the executioner and his victim, the former standing wiping his cimeter on his tunic, the latter a mangled trunk, the head lying in a pool of blood on the marble pavement. Salon, 1870.—Benjamin, 102.

EXILES OF TIBERIUS, Félix Joseph *Barrias*, Luxembourg Museum; canvas, H. 8 ft. 3 in. × 13 ft. The Emperor Tiberius, having retired to Caprea (Capri) to pursue his pleasures, punished all who stood in his way, including even the wives and children of the accused, by banishing them to islands where they could get neither fire nor water (Suetonius). The picture represents a boat

filled with prisoners going to the island, the hills of which are seen in the background; at right, a galley from which prisoners are being transferred to another boat. Salon, 1859.

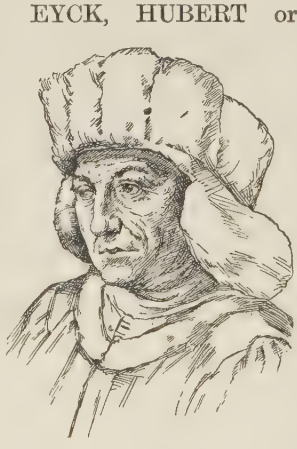
EXNER, JOHANN JULIUS, born in Copenhagen, Nov. 30, 1825. Genre and portrait painter, pupil of the Copenhagen Academy under Lund and Eckersberg. He painted portraits and scenes from Danish history, before devoting himself entirely to the representation of country life in Denmark. Member of Copenhagen (1864), and Stockholm (1866), Academies. Professor at Copenhagen Academy in 1876. Order of Danebrog, 1869. Works: Old Woman (1852); Sunday Visit at Grandfather's (1853), Feast at Peasant's on Amager (1854), Grandmother's Greeting, Game of Black Peter (1863), Little Convalescent (1867), all in Copenhagen Gallery; Peasants' Dance in Hedebo (1855); End of a Bout (1860); Blind Man's Buff (1866); Peasant Wedding (1867); Visiting the Sick (1876); Wooing (1877); Interrupted Nap (1881); A Discovery (1882).—Sigurd Müller, 95; Weilbach, 155.

EYBE, KARL GOTTFRIED, born in Hamburg, Dec. 17, 1813. History and portrait painter, pupil of the Düsseldorf Academy in 1839–47, under Karl Sohn and Schadow. Lived in Düsseldorf from 1851 to 1853, and afterwards settled in Hamburg. Works: Hagar and Ishmael (1845); Susanna at the Bath (1853), Kiel Gallery; Charity (1847), Children Bathing (1858), Hamburg Gallery.

EYBEL, ADOLF, born in Berlin, Feb. 24, 1808, died there Oct. 12, 1882. History, genre, and portrait painter, pupil of the Berlin Academy and of Kolbe; studied then in Paris (1834–39) under Delaroche, became afterwards member of, and in 1849 professor at, the Berlin Academy. Works: Gleaner (1836); Battle of Fehrbellin (1846), Royal Palace, Berlin; Twelve Reformers, Royal Chapel, ib.; Scene from Scott's Woodstock; Richard Cœur de Lion listening to Blondel's Singing; Scene from Faust.—Brockhaus, vi. 493; Kunst-Chronik, xviii. 24.

EYBL, FRANZ, born in Vienna, April 1, 1806, died there April 29, 1880. Portrait and genre painter, pupil of the Vienna Academy; member in 1843. Works: Smithy at Gosau (1835); Strawberry Seller, Return of Husbandman (1844); Dressing the Bride (1845); Old Woman asleep in Arm Chair; Old Woman leaving Church; Old Woman Praying (1846); Austrian Peasant Woman (1847), Old Beggar (1856), Vienna Museum.—Wurzbach, iv. 119.

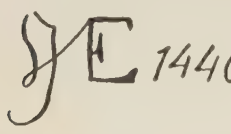
EYCK, HUBERT or HUYBRECHT VAN, born at Maaseyck after 1366, died in Ghent Sept. 18, 1426. Flemish school. There are no authentic records of his life until 1424, when he was living in high repute as a painter in Ghent. The honour of perfecting oil painting, long known but hitherto undeveloped, belongs to Hubert and his brother Jan. They invented a colourless varnish which could be applied with safety to oil colours, and thus obviated the only impediment to their use, namely, their excessive slowness in drying, which had been before met by the use of a varnish which darkened many colours and was therefore objectionable. Their new method was that of painting with wet upon wet colour. The tints were mixed with the drying medium upon the palette, and then applied. Hubert's one certainly authentic work is that part of



the great altarpiece in the Church of St. Bavon (now St. John), Ghent—the Adoration of the *Lamb*, which he painted for Jodocus Vydt, a rich patrician of Ghent. The following portions, as differing in drawing, colouring, cast of drapery, and treatment from the style of Jan, as recognized in his other works, may be safely assigned to Hubert, namely: the Almighty, the Virgin, St. John the Baptist, from the upper inner series, and the great picture of the Adoration of the Lamb, being the central portion of the lower series, in the Church of St. Bavon, Ghent; St. Cecilia and Angels playing on musical instruments, Berlin Museum; both the upper outside wings, with Adam and Eve, Brussels Museum. The side of the centre picture with the Apostles and Saints, and the wings with the hermits and pilgrims, with the exception of the landscapes, are also attributed to Hubert Van Eyck. The altarpiece in its entirety is one of the most wonderful works of art in the world.—Biog. nat. de Belgique, vi. 775; Carton, Les trois Frères Van Eyck (Brussels, 1848); Eastlake, Materials; Eisenman, The Brothers Van Eyck, 209; Dohme, 1i.; Ch. Blanc, École flamande; C. & C., Flemish Painters, 34; Allgem. d. Biogr., vi. 778; Förster, Denkmale, iii. 15; vi. 17; do., Gesch., ii. 64; Immerzeel, i. 226; Kramm, ii. 448; Michiels, ii. 83; Schnaase, viii. 103; W. & W., ii. 8.

EYCK, JAN VAN, born at Maaseyck about 1381, died in Bruges July 9, 1440. Flemish school. Jan and his elder brother Hubert are supposed to have been court-painters to Philip de Charolois, afterwards Philip the Good, Duke of Burgundy, who, with his wife, Michelle de France, resided at Ghent between 1418 and 1421. In October, 1422, Jan entered the service of Duke John of Bavaria as "painter and varlet," at The Hague, and after his death (May 19, 1425) re-entered that of Duke Philip in the same capacities. During the next three years he lived at Lille, whence he was sent by the Duke, Oct. 19, 1428, to Portugal, to paint the portrait of his affianced bride, the Princess Isabel. At Christmas, 1429, Jan returned to Flanders with the Princess, and settled at Ghent to complete the great altarpiece of the Adoration of the Lamb, left unfinished by his brother Hubert. Having accomplished this work in 1432, he established himself at Bruges, where, in consideration of his great merit, the Duke exempted him from taxes, and in 1434 honoured him by becoming godfather to his daughter Lyennie. Authorities differ as to what part of the great altarpiece in the Cathedral of St. Bavon at Ghent was painted by Jan after his brother's death. The question is the more difficult to decide, as it is Hubert's one authentic work. Many pictures by Jan exist, and these when compared with the altarpiece have led Woltmann to conclude that only the paintings on the outer shutters, Berlin Gallery, are by him. They consist of the Annunciation and the Prophets and Sibyls who foretold the event, and of four figures in niches, two of which in monochrome represent Gothic statues of SS. John the Baptist and the Evangelist, and two in colour, the kneeling donors, Jodocus Vydt and his wife, Frau Lisbet Barlut. To these as Jan's work are added in Kugler's Handbook (Crowe) the wing picture with the singing angels of the upper series on the inner side, the side of the centre picture of the Adoration of the Lamb containing the Patriarchs and Prophets, etc., and the entire landscape, the wing with the soldiers of Christ and the Righteous Judges, and the landscapes to the wing with the hermits and pilgrims. Other works by Jan are the Consecration of Thomas à Becket

(dated Oct. 30, 1421), Chatsworth, England; Seated Madonna (1432), Ince Hall, near Liverpool, England; Burghley House *Madonna*, Marquis of Exeter; Portraits of John Arnolfini of Lucca and his wife (1434), and two half-length male portraits (1432–33), National Gallery, London; Virgin and Donor, Louvre; Madonna with Donor, Rothschild Collection, Paris; Cardinal della Croce (1430), Canon Jan van der Leeuw (1436), Vienna Museum; Paele *Madonna* (1436), portrait of Jan's wife (1439), and Head of Christ (1420), Bruges Academy; Lucca *Madonna*, Städel Institute, Frankfort; Triptych with Christ blessing, Cassel Gallery; Head of Christ (1438), *Man* with the Pinks, Berlin Museum; Altarpiece, Dresden Gallery; S. Barbara (1437), and a Madonna (1439), Antwerp Museum; Annunciation, Hermitage, St. Petersburg; *Triumph* of the Church, Madrid Museum; The Fount of Salvation? Museum of the Santa Trinidad, Madrid. —C. &. C., Flemish Painters, 30; Carton, Les trois Frères Van Eyck; Weale, Notes sur Jean van Eyck (Brussels, 1861); Schopenhauer, Johann van Eyck und seine Nachfolger (Frankfort, 1823); Ch. Blanc, École flamande; Allgem. d. Biogr., vi. 778; Förster, Denkmale, iii. 15; vi. 15; do., Gesch., ii. 64; Immerzeel, i. 226; Kramm, ii. 448; Michiels, ii. 83; v. 447; Riegel, Beiträge, i. 3; Schnaase, viii. 103; W. & W., ii. 9, 17; Zeitschr. f. b. K., viii. (Mittheilungen, i. 6).



EYCK, KASPAR VAN, born at Antwerp, baptized Feb. 6, 1613, died at Brussels in 1673. Flemish school; marine painter, pupil of Andries van Artvelt; master of the guild at Antwerp in 1633. Works: Vessels by Fortified Castle, Naval Battle between Christians and Turks, Men-of-War with Rocks in View, Madrid Museum.—Van den Branden, 1044.

EYCK, LAMBERT VAN, 15th century. Flemish school. Brother of Hubert and Jan van Eyck; existence only lately established. Only work attributed to him, an altarpiece, consisting of a centre and two wings (1445), in the Van der Schrick Collection, Louvain. —C. &. C., Flemish Painters, 133; Kramm, ii. 465.

EYCK, MARGARET VAN, born (?), died not later than 1430. Flemish school; sister of Hubert, Jan, and Lambert Van Eyck. She is said to have been a skilful painter, but none of the works assigned to her are certainly authentic. She died before Jan, and was buried, like Hubert, in the Cathedral at Ghent. A Madonna, National Gallery, London, is attributed to her. Biog. nat. de Belgique, vi. 800; C. & C., Flemish Painters, 129; Kramm, ii. 464.

EYCK, NICOLAAS VAN, born at Antwerp, baptized Feb. 9, 1617, died there in 1679. Flemish school; military, genre, and battle painter, brother of Kaspar van Eyck, pupil of Theodor Rombouts. Probably several of his works, which were greatly esteemed in the 18th century, are attributed to other masters. Works: Review of Militia by Mayor of Antwerp (1673), City Hall, Antwerp; Two Episodes in Taking of Mechlin in 1580 (about 1650), Mechlin Museum; Equestrian Portrait, Lille Museum; Halt of Soldiers in a Village, Vienna Museum; Soldiers wading through River, Turin Gallery. —Van den Branden, 1013.

EYCKEN, JEAN BAPTISTE VAN, born in Brussels, Sept. 16, 1809, died at Schaerbeck-les-Bruxelles Dec. 19, 1853. History and genre painter, pupil at the Brussels Academy of Navez; obtained the great prize in 1835, visited France and Italy in 1837–39, and soon after his return took rank with the foremost artists of his native country. His works in the chapel of Notre Dame in Brussels were the first examples of monumental decoration on a grand scale painted in Belgium. Professor at Brussels Academy in 1839, member in 1848. Gold medals: Brussels, 1839; Paris, 1840; Order of Leopold, 1847. Works: Holy Women at Christ's Tomb (1835); Young Mother with her Dead

Child (1837), Lisieux Museum; Entombment (1837), Liège Museum; Divine Mercy (1839); Ransom of Captive Christians (1840), St. Boniface imploring the Virgin (1841), Église de la Chapelle, Brussels; Descent from the Cross (1841), Église de Thourout, ib.; Entombment, St. Andrew's, ib.; Christ bewailing Jerusalem (1844), Vatican, Rome; Prisoner's Wife, St. Cecilia's last Song, Abundance, Revery (1848); Falling Leaves (1849); Studio Scene, National Museum, Amsterdam; Fourteen Scenes in Christ's Passion (1851), Église de la Chapelle, Brussels.—Biog. nat. de Belgique, vi. 804; Immerzeel, i. 230; Kramm, ii. 466.

EYLAU, BATTLEFIELD OF, Antoine Jean *Gros*, Louvre, Paris; canvas, H. 17 ft. 6 in. × 26 ft. 4 in.; signed, dated 1808. Napoleon visiting the battlefield of Eylau (Feb. 9, 1807), before reviewing his troops. Near the centre, the Emperor, in a pelisse of gray satin bordered with fur, raises his hand with a gesture indicating grief at the sight of the dead and wounded around him. Among his staff are, at right, Soult, Davoust, and Murat; at left, Berthier, Bessières, and Caulaincourt. Kneeling Lithuanians implore his pity. In background, Eylau in flames, lines of French troops with prisoners defiling before them, and the dead on the battlefield partly hidden by snow. Salon, 1808. Gros received 16,000 fr. Engraved by Vallot, Oortman.—Villot, Cat. Louvre.

EZDORF (Etzdorf), CHRISTIAN (JOHANN CHRISTIAN MICHAEL), born at Pösneck, Meiningen, Feb. 28, 1801, died in Munich Dec. 18, 1851. Landscape painter, pupil of Munich Academy. Travelled extensively, both on the Continent and in England. Studied Ruysdael and Everdingen, and loved to paint Nature in her more sombre aspects. He was appointed court-painter to the Duke of Saxe-Meiningen, and member of Stockholm Academy. Works: Waterfall with Mill (1836); Landscape with Castle in Park (1837); Iron Works by Waterfall (1840), New Pinakothek, Munich; Storm (1841); Huntsman by Beech Trees (1842); Karlssteg in Ziller Valley (1850); Fisherman's Hut on Lake, Landscape with Bathing Girls.—Andresen, iv. 249; Brockhaus, vi. 407; Nagler, Mon., i. 1033.

EZEKIEL, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

EZEKIEL, VISION OF, *Raphael*, Palazzo Pitti, Florence; wood, H. 1 ft. 4 in. × 1 ft. Jehovah, in a glory of light and of seraphim, seated like Olympian Jove upon an eagle,

Vision of Ezekiel, Raphael, Palazzo Pitti, Florence.

the symbol of St. John, with a winged lion and bull, symbols of SS. Mark and Luke, beneath him, and the angel, symbolic of St. Matthew, beside him, extends his arms, upheld by two angels, to bless the world, seen at an immeasurable depth below; through the clouds a ray of light falls on Ezekiel and his steed in the distance. Painted about 1517 for Count Vincenzo Ercolani of Bologna. Carried to Paris in 1799; returned in 1815. Copy formerly in De Launay, then in Orleans Collection, sold to Lord Berwick for £800; now at Stratton, seat of Sir Thomas

Baring. Engraved by Marri, Longhi, Calamatta, Larmessin, Poilly.—Vasari, ed. Mil., iv. 350; Müntz, 519; Passavant, ii. 151; Gal. du Pal. Pitti, ii. Pl. 93; Filhol, iii. Pl. 187; Cab. Crozat, i. Pl. 28; Musée français, I.; Landon, Musée, ii. Pl. 21; Malvasia, i. 44; Perkins, 174.

By *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. Heavy and dead in colour, but in some measure worthy of the master, in the wild and horrible energy with which the skeletons are leaping up about the prophet.—Ruskin, Stones of Venice, iii. 347.

EZQUERRA, Don JERONIMO ANTONIO DE, flourished at beginning of 18th century. Spanish school; landscape and history painter, pupil of Antonio Palomino. Works: Neptune with Tritons and Nereids, Museum, Madrid; Series of Saints, San Felipe Neri, ib.

FABARIUS, WILHELM, born at Mühlheim, on the Ruhr, Jan. 25, 1815. Landscape and marine painter, pupil at Düsseldorf of A. von Wille, and studied after the works of Andreas Achenbach, then in Holland and Belgium from nature and after the old Dutch masters. Works: Dutch Herring Fishers; Stranded Three-Master on Dutch Coast; Launching of Life-Boat; Fisherman's Bark wrecked on Norwegian Coast; Storm in the Shears on Swedish Coast.—Müller, 165.

FABER, JOHANN, born in Hamburg, April 12, 1778, died there Aug. 2, 1846. Landscape painter; after treating biblical subjects went to Italy, and, under the influence of Koch and Reinhart, turned to landscape painting. Works: Suffer Little Children to come unto Me, St. Catharine's, Hamburg; Capuchin Monastery near Naples (1830), National Gallery, Berlin.—Cat. Berlin Nat. Gal.

FABER DU FAUR, OTTO VON, born at Ludwigsburg, near Stuttgart, June 3, 1828. Battle painter, pupil in Munich of Kotzebue, in Paris of Yvon, and studied also Vernet's battlepieces at Versailles; served in the army until 1867. Studio in Munich. Works: Lützow's Riflemen; Napoleon's Retreat from Russia; Hungarian Horse Pasture; Battle of Champigny; Delivery of French Cavalry Horses after Sedan (1872); Death of Ophelia, Departure of Frederic of the Palatinate from Prague (1874); Attack of Chasseurs d'Afrique; Equestrian Portrait of German Crown Prince (1879); Camping Arabs; Joseph sold by his Brethren; Würtemberg Regiment, "Queen Olga," at Champigny (1883); Ambulance by a Barricade (1884); Fantasia à la Rencontre de deux Tribus (1885).—Müller, 165.

FABIUS, CAIUS PICTOR, of the noble Roman house of the Fabii, lived about 300 B.C. One of the few Roman painters known to us. He decorated the Temple of Salus (dedicated 302 B.C.) with a mural painting representing a battle won by the Dictator C. Junius Brutus Bubulcus over the Samnites (Valer. Maximus, viii. 14, 6). This is the earliest recorded Roman painting. Fabius's style was marked by simplicity and absence of mannerism. An excellent draughtsman, he combined in his work the clear outlines of the Old Attic with the rich colouring of the Theban Attic school. On account of his eminence in his art his surname, Pictor (Painter), was given to a family of the Fabia gens, and borne by his descendants.—Pliny, xxxv. 19.

FABRE, FRANÇOIS XAVIER, Baron, born at Montpellier, April 1, 1766, died there March 16, 1837. History painter, pupil of J. Coustou and of David, won grand prix de Rome in 1787; was at Rome in 1793, and afterwards in Naples and Florence, where he became a professor in the Academy and is said to have secretly married the Countess of Albany, after the death of Alfieri. He returned in 1826 to Montpellier, and founded there the École des Beaux Arts, of which he became director. Medal, 1808; L. of Honour, 1827; officer, 1829; created baron, 1830. At his death he be-

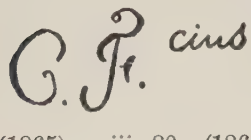
queathed to the city the collection called after him, the Musée Fabre. Works: Neoptolemus and Ulysses taking from Philoctetes the Arrows of Hercules, Louvre; Death of Abel, Holy Family, Death of Narcissus, Musée Fabre, Montpellier; Portrait of Alfieri, do. of Countess of Albany, Uffizi, Florence; Judgment of Paris; Death of Milo; Family of Kings of Etruria (1804), Madrid Museum.—Villot, Cat. Louvre.

FABRIANO, GENTILE DA, born at Fabriano in 1370 (?), died in Rome in 1450 (?). Umbrian school. Real name Gentile di Niccolò di Giovanni Massi. Pupil probably of Allegretto Nuzi, who died when Gentile was fifteen years old; has been called both master and pupil of Fra Angelico, but rather on account of a certain superficial resemblance between them than from any real affinity. He left Fabriano some time before 1521 to become court-painter to Pandolfo Malatesta, for whom he decorated a chapel at Brescia. Thence Gentile probably went to Venice to paint a fresco of the battle between Doge Ziani and Otho, son of Barbarossa, in the Hall of the Grand Council, Palazzo Ducale, destroyed by fire in 1574. Jacopo Bellini was his pupil there and accompanied him in 1422 to Florence, where Gentile painted, the next year, his most famous picture, the Adoration of the *Magi*, now in the Academy, a work which entitles him to be called the Umbrian Fra Angelico. Like him, Gentile paints in the spirit of the old school, with the gay colouring of the early Umbrian masters, the profuse use of gilt relief ornament, and the somewhat formal system of composition peculiar to the Florentines before Masaccio; but pleasing and poetical as the result is, Gentile shows in it none of the deep mystical fervour of Angelico, and in this more nearly resembles Benozzo Gozzoli than his master. Among his other works Gentile painted a charming fresco of the Madonna at Orvieto (1426), being on his way to Rome. He remained in the latter city until his death, and executed many masterpieces for Popes Martin V. and Eugenius IV., which have all perished. Among his other works are: Coronation of the Virgin with Saints, and a predella with five subjects, Brera, Milan; Virgin adoring the Infant Jesus, hall of the Pia Casa, and Adoration of the Magi, S. Domenico, Pisa; Virgin enthroned with Saints and a Donor, Berlin Museum.—C. & C., Italy, iii. 95, N. Italy, i. 106; Vasari, ed. Mil., iii. 5, 15; Bernasconi, Studii, 51; Burckhardt, 555, 588; Ch. Blanc, École ombrienne; Siret, 358; Cibo, Niccolò Alunno e la Scuola Umbra (Roma, 1872), 20, 53; Lübke, Gesch. ital. Mal., i. 213.

FABRITIUS, BERNART, born about 1620, died after 1669. Dutch school; history and portrait painter, pupil of Rembrandt, whom in his portraits he imitated successfully; received into guild at Leyden in 1658. Works: Portrait of Young Man (1650), Birth of John Baptist (1669), Städel Gallery, Frankfort; Goliath (1657), Camberlyn Collection, Brussels; St. Peter in House of Cornelius (1653), Brunswick Museum; Presentation in the Temple (1668), Copenhagen Gallery; Herodias receiving the Head of John the Baptist, Amsterdam Museum (under Drost); Bust of Shepherd, Vienna Academy; Adoration of Shepherds, Birth of John Baptist, Cassel Gallery; Portrait of Young Man (1650), (?) Old Pinakothek, Munich; Family Repast (1650), Alchymist in his Laboratory, Stockholm Museum.—Riegel, Beiträge, ii. 284; Burger, Musées, ii. 166, 170; Zeitschr. f. b. K., iii. 290; xvi. 404; Gaz. des B. Arts (1860), viii. 186; (1864), xvi. 77; (1865), xviii. 80; (1874), x. 408; Havard, A. & A. Holl., iv. 53; Jour. des B. Arts (1868), 13, 27.

FABRITIUS, KAREL, born in 1624, killed Oct. 12, 1654, by the explosion of a powder magazine at Delft, while painting the portrait of Simon Decker, sacristan of the old church. Dutch school; pupil of Rembrandt and painter of the first order, especially in portraits. Works: Male Portrait, Rotterdam Museum; do., Berlin Museum; do. (attributed), Cologne Museum; The Gold Finch (1654), Aremberg Gallery,

Brussels ; Portrait (ascribed to Velasquez), Nantes Museum ; Portrait of Young Man, Writing Master (?), Old Pinakothek, Munich.—Gaz. des B. Arts (1864), xvi. 77 ; xvii. 103 ; (1865), xviii. 80 ; (1866), xxi. 308 ; (1874), ix. 441 ; (1877), xvi. 281 ; Havard, A. & A. holl., iv. 43 ; Vosmaer (1868), 166.



FABRITIUS, KILIAN, flourished about 1633–80. German school ; landscape painter, employed at the court of the Elector John George II. of Saxony in 1633–80. Works : Expulsion of Hagar (1650), Stockholm Museum ; Landscape, Darmstadt Museum ; do., Vienna Museum ; Ruins of Burg Weissenfels —Saxony, Wiesbaden Gallery.

FABULLUS (Famulus, Famulis, Amulius), Roman painter, about 60 A.D. Employed to decorate the Golden House of Nero ; also painted a picture of Minerva. His style was simple and severe. It was his custom to paint but few hours in the day and always to wear his toga when at work, out of respect for the dignity of his profession.—Pliny, xxxv. 37 [120].

FACCINI, PIETRO, born at Bologna in 1562, died in 1602. Bolognese school ; history painter, pupil of Annibale Carracci ; founded a school in opposition to that of the Carracci, which was successful only a short time. Works : Patron Saints of Bologna, Madonna, Bologna Gallery ; Virgin appearing to St. Francis, S. Domenico ; Martyrdom of St. Lawrence, S. Giovanni in Monte ; Adoration of the Magi, S. Mattia ; Madonna and Saints, Marriage of St. Catherine, Dresden Gallery.—Lanzi (Roscoe), iii. 124 ; Nagler, iv. 214.

FACTOR, PEDRO NICOLAS, El Beato Fray, born in Valencia, June 29, 1520, died there Dec. 23, 1583. Spanish school. Son of a tailor from Sicily ; became a Franciscan monk in 1538, and spent his life in religious duties and in painting frescos in the cloister of S. Maria at Valencia. Chief work a Madonna there, selected for prize engraving by Academy of S. Carlos at Valencia. Canonized as a beato or saint of the second order by Pius VI. (1786). None of his works known to exist.—Stirling, i. 368 ; Cean Bermudez.

FADENO, IL. See *Aleni*, Tommaso.

FAED, JOHN, born at Burley Mill, Kirkcudbrightshire, Scotland, in 1820. History and genre painter ; first painted miniatures with success, removed to Edinburgh in 1841, where he turned his attention to genre and portrait painting. Member of R. S. A. in 1851. Works : Boyhood (1850) ; Cruel Sisters (1851) ; Cotter's Saturday Night (1854) ; Philosopher (1855) ; Household Gods in Danger (1856) ; Job and his Friends (1858) ; Ruth and Boaz (1860) ; Fine Old English Gentleman (1862) ; Catherine Seyton (1864) ; Old Age, Stirrup Cup (1867) ; John Anderson my Jo (1869) ; Old Mare Maggie (1870) ; After the Victory (1873) ; Morning before Flodden (1874) ; Blenheim (1875) ; In Memoriam (1876) ; Goldsmith in his Study (1877) ; Leisure Hour, Old Basket Maker (1878) ; Poet's Dream (1882).

FAED, THOMAS, born at Burley Mill, Scotland, in 1826. Genre painter, brother and pupil of John Faed, and student of Edinburgh School of Design. Became an A.R.S.A. in 1849 ; went to London in 1852 ; was elected an A.R.A. in 1861, and R.A. in 1864. Ranks high as a delineator of Scottish life, in the school of Wilkie ; many of his pictures have been engraved. Works : *Rustic* Toilet, Mrs. O. Roberts, New York ; *Shakespeare* and his Contemporaries, Corcoran Gallery, Wash-

ington; Sir Walter *Scott* and his Friends (1849); Burns and Highland Mary (1852); *Mitherless* Bairn (1855); My Ain Fireside (1859); From Dawn to Sunset (1861); New Wars to an Old Soldier (1862); Last of the Clan (1865); Flower o' Dunblane, Jeannie Deans and the Duke of Argyll (1868); Highland Mother (1870); God's Acre (1872); Violets and Primroses (1874); She never told her Love (1876); Runaway Horse (1878); Free from Care (1879); School Board in the North (1881); The Wakefu' Heart (1883); Keeper's Daughter, Seeing them off, Of what is the wee Lassie thinking? (1884).—Sandby, ii. 348.

FAES, PETER VAN DER. See *Lely*.

FAGERLIN, FERDINAND (JULIUS), born in Stockholm, Feb. 5, 1825. Genre and portrait painter, pupil of Stockholm Academy, then in Düsseldorf of Karl Sohn, and in Paris of Couture; visited Holland, and settled in Düsseldorf. Member of Stockholm Academy and court-painter to the King of Sweden in 1865. Medal, Paris, 3d class, 1867. Works: Young Smokers, Jealousy, Stockholm Museum; Fisherman's Family (1862); Love Declaration; Wooing; Bachelor's Perplexities, Christiania Gallery; Sick-Room; Rejected Suitor; Without Comfort; Old Couple; One too Many (1879); A Deserter (1882); Honeymoon (1884).—Müller, 166; Meyer, Conv. Lex., xviii. 305; Kunst-Chronik, xix. 549.

FAHLKRANTZ, KARL JOHANN, born in diocese of Stora Tuna, Dalecarlia, Nov. 29, 1774, died Jan. 9, 1861. Landscape painter, pupil of P. Ljung. Fond of northern subjects. Professor in 1825. Knight of the Order of Gustavus Vasa. Works: Scenes from Frithiof Saga; Views of Stockholm; Christiania; Sparreholm and Bohus; Hills of Smedjebakken; Framnäs Promontory; Balestrand; Donare Waterfall.—Brockhaus, vi. 522.

FAHRBACH, KARL LUDWIG, born at Heidelberg, Dec. 10, 1835. Landscape painter, pupil of Düsseldorf Academy under Schirmer; continued his studies, 1853, in Munich, and afterwards settled in Düsseldorf. Works: View in Heidelberg Stadtwald (1873); Landscape in the Odenwald; View near Carlsruhe; Beech-wood in Autumn; Evening on Trout Brook near Heidelberg; Moonrise over Castle Seefeld, Bavaria.—Müller, 166.

FAIRMAN, JAMES, born in Glasgow, Scotland, in 1826. Landscape painter; settled in the United States in early youth, and entered the National Academy, New York. In 1871 visited Europe, and studied ten years in the art schools of Düsseldorf, Paris, and London. Studio in Chicago. Works: Sunset in the Androscoggin Valley—Maine (1867); Pleasant River Valley; Stratford on Avon; Caernarvon Castle—North Wales; Adieu to the Land (1881).

FAISTENBERGER (Feistenberger), ANTON, born at Innsbrück in 1678, died at Vienna in 1722. German school; landscape painter, pupil of Bouritzsch, an obscure artist at Salzburg; painted in the style of Gaspard Poussin, whose works he studied in Rome. Invited to Vienna by the Emperor, who employed him several years. Hans Graf and A. Van Bredael assisted him in painting his figures. Works: Landscape with many figures, Travellers attacked by Robbers, Dresden Gallery; others in Vienna and Weimar Museums, Liechtenstein and Vienna Galleries.—Wurzbach, iv. 164.

FAISTENBERGER, JOSEF, born at Innsbrück in 1684, died at Vienna in 1735. German school; landscape painter, brother and pupil of Anton F., whom he assisted in some of his works. Was a skilful imitator of Salvator Rosa. Works: Ravine (under Rosa), Berlin Museum; Landscape with Animals (by Tamm), Weimar Museum; Mountainous Landscape with Sheep, Landscape with Shepherds and Herds, Museum, Vienna; others in Liechtenstein Gallery, ib.

FAITH, *Moretto*, Hermitage, St. Petersburg; H. 3 ft. 4 in. × 2 ft. 6 in. A symbolic female figure, half-length, in red tunic and

yellow mantle, with a transparent veil on her head, holds a chalice surmounted by the wafer in her right hand and embraces a cross with her left; bunch of roses and jessamine in lower part of picture, and a scroll. Formerly attributed to Palma Vecchio.—C. & C., N. Italy, ii. 404; Cat. Hermitage, 46.

FAIVRE, TONY, born at Besançon, May 24, 1830. Genre, portrait, and decorative painter, pupil of Picot; visited Italy and (1860–62) Russia. Medal, 1864. Works: Battledore and Shuttlecock (1857); Blindman's Buff (1864); Idyl (1867); First Hours of the Day (1869); Repose of Venus, Family Reunion in a Park (1870); The Missive, Reader (1873); On a Visit, Teazing, At the Bath (1874); In the Green-house (1875); The Secret (1877); Good Remedy (1878); En Famille (1880); Autumn (1884); Summer (1885).—Bellier de la Chavignerie, i. 530.

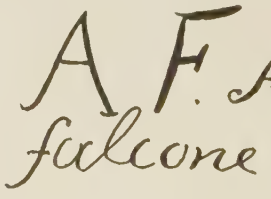
FAIVRE-DUFFER, LOUIS STANISLAS, born at Nancy, April 17, 1818. Genre painter, pupil of Orsel; chiefly known by his decorative works. He restored Philibert Delorme's Diana of Poitiers, a ceiling in the Castle of Anet. Studio in Paris. Medals: 3d class, 1851 and 1861. Works: Scenes from lives of Henri II., of Duc de Vendôme, and of Diana of Poitiers (Castle of Anet); Venus Reposing; Pomona; Flora; Cupids; Isabelle and the Vase, Weakness Survives where Strength Succumbs (1879); Mater Dolorosa, A Study (1881); Jacques (1885).

FALCO, JUAN CONCHILLOS, born at Valencia in 1641, died there May 14, 1711. Spanish school; history painter, pupil of Estéban March, after whose death he studied in Madrid. On his return to his native city he maintained a school of design in his own house, and executed many altarpieces for churches in Valencia and Murcia. In his later years he was paralyzed and blind. Works: Two Pictures of Life of St. Eloy, S. Salvador, Madrid; Two Pictures of Miraculous Image of Christ of Beyrout, S. Salvador, Valencia; Conception, Franciscan Nuns, Valencia; Two Altarpieces of Life of St. Benedict, Cistercian Monastery, Valdigna; Pictures of Life of San Louis Beltram, Dominicans, Murcia.—Stirling, 1071.

FALCONE, ANIELLO, called l'Oracolo delle Bataglie, born in Naples in 1600, died there in 1665. Neapolitan school, pupil of Spagnoletto; became famous as a painter of battle scenes, whose subjects were taken from sacred and profane history, and from the poets. During the insurrection of Masaniello, he, with his pupils and partisans, formed the Compagnia della Morte (Band of Death), and massacred many Spaniards in revenge for the death of a relative and scholar killed by their soldiery. On the death of Masaniello, Falcone fled to France and painted in Paris until about 1656, when he was permitted to return to Italy. In the Naples Museum are interesting pictures by him relating to the revolt of Masaniello, and to the plague of 1656. Other works in the Madrid Museum, and a Fight between Turks and Cavalry, in the Louvre. Falcone was the master of Salvator Rosa.—Lanzi, ii. 50; Ch. Blanc, École napolitaine.

FALCONER, ALGERIAN. See *Algerian* Falconer.

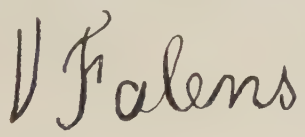
FALCONETTO, GIOVANNI MARIA, born in Verona in 1458, died in Padua in 1534. Neapolitan school. He was more noted in his time as an architect than as a painter, and it has been said of him that he was overrated as an architect and underrated as a painter. The figures in some of



his early frescos are correct neither in action nor in outline, and without style in draperies; but his later pictures, especially the religious allegories executed in 1509–16 for S. Pietro Martire, Verona, are less de-

formed by mannerism, and show affinity with Liberale and Pisano. The last of his life was devoted to architecture, chiefly at Pavia.—C. & C., N. Italy, i. 469 ; Burckhardt, 606.

FALENS, KAREL VAN, born in Antwerp, baptized Nov. 24, 1683, died in Paris, May 26, 1733. Flemish school ; painter of hunts and landscapes, pupil of Constantyn Francken ; imitated Wouwermans with great success. Went in 1703 to Paris ; made member of the Academy in 1726. Works : Rendezvous of Huntsmen, Halt of Hunters, Louvre ; Departure of Falconers, Dresden Gallery ; Landscape with Horsemen, Stockholm Museum ; Winter Landscapes (2), Darmstadt Museum.—Biog. nat. de Belgique, vi. 862 ; Michiels, ix. 346 ; Van den Branden, 1209 ; Ch. Blanc, École flamande ; Jal, 561.



FALGUIÈRE, JEAN ALEXANDRE JOSEPH, born in Toulouse, Sept. 7, 1831. Genre painter, pupil of Jouffroy ; began as a sculptor, won the grand prix de Rome in 1859 as such, and modelled many fine works. Medal, 2d class, 1875 ; Mem. of Institute, 1882. Works : The Wrestlers (1874) ; Cain carrying away Abel's Body (1876) ; Susanna (1879) ; Slaughter of a Bull (1881) ; Fan and Poignard (1882), Luxembourg Museum ; The Sphinx (1883) ; Hylas, Offering to Diana (1884) ; Acis and Galatea (1885).

FALIERO, MARINO, DEATH OF, Eugène *Delacroix*, Sir Richard Wallace, London ; canvas, H. 4 ft. 9 in. × 3 ft. 9 in. The body of the Doge Marino Faliero, condemned to death for having conspired against the Republic of Venice, lies decapitated at the foot of the Staircase of the Giants, in the Palazzo Ducale, Venice ; beside it stands the executioner and others, and at the top of the staircase are many spectators. Painted in 1826 ; Salon of 1827 ; Exposition Universelle, 1855. Sold originally for 1,800 francs ; bought for £4,000 at Pereire sale. Etched by Flameng.—Gaz. des B. Arts (1864), xvi. 198 ; L'œuvre de Delacroix (Paris, 1885), 48.

FALL OF BABEL, Wilhelm von *Kaulbach*, New Museum, Berlin ; mural painting, staircase hall. The dispersal of the nations at the fall of Babel. Nimrod, seated on a golden throne in front of the Tower of Babel, which is falling in ruins, with his wife and children and overthrown idols at his feet, defies Jehovah, who is seen above in clouds, surrounded by angels, hurling thunderbolts ; at right, his servants and priests deride the Almighty ; below, the children of Shem, Ham, and Japhet dispersing.

FALL OF THE DAMNED, *Rubens*, Munich Gallery ; wood, H. 8 ft. 11 in. × 6 ft. 11 in. St. Michael, armed with lightning, accompanied by angels, hurling the damned into the bottomless abyss. Engraved by Snyderhoef, 1642.—Smith, ii. 65 ; Eastlake, Notes, 183.

FALL OF MAN, *Tintoretto*, Scuola di S. Rocco, Venice ; oval, on ceiling of upper room. The vegetation is rich, but faces coarse, and composition uninteresting.—Ruskin, Stones of Venice, iii. 348 ; Ridolfi, Marav., ii. 197.

FALLEN ANGELS, *Tintoretto*, Dresden Gallery ; canvas, H. 10 ft. 5 in. × 7 ft. 3 in. Sometimes called Overthrow of Babel. Restored and relined in 1838.

FAME, *Guido* Reni, Turin Gallery ; wood, H. 1 ft. 2 in. × 1 ft. A winged female figure, draped, standing on one foot on the globe of the world, blowing a trumpet. Engraved by Lasinio.—Gal. di Torino, i. Pl. 15.

FAMULUS, painter. See *Fabullus*.

FANTIN-LATOUR, HENRI, born at Grenoble, Jan. 14, 1836. Genre and portrait painter, pupil of Lecoq de Boisbaudran ; famous for his portraits. Medal, 1870 ; 2d class, 1875 ; L. of Honour, 1879. Works : Three Studies from Nature (1861) ; Reading, Fairy (1863) ; Delacroix and his Friends (1864) ; The Toast (1865) ; Dead Nature (1866) ; The Levée (1869) ; A Studio (1870) ;

One End of a Table (1872); Flowers and other objects (1874); Flowers, Birthday of Berlioz (1876); Reading (1877); Last Scene of Rheingold (1880); Woman Embroidering (1881); Spring Night, The Study (1884); Around the Piano (1885).

FARINATI, BATTISTA, born at Verona in 1532, died in 1592. Venetian school; history painter, nephew and probably pupil of Paolo; was the fellow-student and friend of Paolo Veronese, whom he assisted in his works in the Palazzo della Soranza at Castelfranco, and in public buildings in Venice. Works: Conversion of St. Paul, Miraculous Draught of Fishes, Vicenza Cathedral; The Virtues, The Studies, Palazzo Ducale, Venice; Frescos in Villa Obizzo at Catajo; Holy Family, Lochis-Carrara Gallery, Bergamo.

FARINATI, PAOLO, born in Verona in 1524, died in 1606. Venetian school. He belonged to a famous Florentine family, the Farinati degli Uberti, who in the 13th century were at the head of the Ghibellines of Florence. Dispersed by the Guelphs, a branch of the family settled in Verona, where Paolo became its most distinguished member. His first master was Niccolò Giolfino, on leaving whom he is said to have gone to Venice to study Giorgione and Titian; but his style resembles rather that of Giulio Romano than that of either of those masters, and it is certain that he spent some time in Mantua, where he painted a St. Martin for the chapel of the Sacrament in the Duomo. Ten of his pictures are in the Museum at Verona. In S. Maria in Organo are four, of which the Massacre of the Innocents is dated 1566, and in S. Anastasia two, one of which, a Christ between SS. Peter and Paul, is dated 1589. In S. Giorgio Maggiore is the Multiplication of the Loaves, painted in 1603, when Paolo was seventy-nine years old. Other examples of his work are in the Duomo, in S. Giovanni in Fonte, in S. Pietro in Monasterio, in S. Tommaso, in S. Nazzaro e Celso, and in the Palazzi Carlotti, Serego, and Murari. Farinati painted much in fresco. His son and pupil, Orazio, was also a history painter; works in S. Paolo, S. M. del Paradiso, and S. Stefano, Verona.—Vasari, ed. Le Mon., xi. 135, 139, 249; xiii. 109; Bernasconi, Studij, 347; Burckhardt, 192, 746; Siret, 308; Ch. Blanc, École vénitienne.

FARNESE, ALESSANDRO, Cardinal, portrait, *Titian*, Naples Museum; canvas, figure to knees, life-size. Painted in 1543. Bust of same, attributed to Titian, in Palazzo Corsini, Rome.—C. & C., Titian, ii. 89; Vasari, ed. Mil., vii. 446.

FARNESE, PIER' LUIGI, portrait, *Titian*, Palazzo Reale and Museum, Naples; wood, figure to knees, life-size. In silk doublet and velvet cap. Painted in 1543, when Pier' Luigi was Duke of Castro. A second portrait in the Museum, painted in 1546, when he was Duke of Parma, represents him in armour, bareheaded, near a helmeted soldier, who bears the standard of Parma.—C. & C., Titian, ii. 88, 130.

FARNY, HENRY F., born at Ribeauville, Alsace, 1847. Figure and genre painter; went to America in his seventh year. Pupil of Munkacsy in Düsseldorf and of Professor Diez in Munich. Sketched and painted in different parts of Europe in 1867–70. Studio in Cincinnati. Works: Silent Guest; Idyl.—Am. Art Rev. (1881), 1.

FARRER, HENRY, born in London, March 23, 1843. Landscape and marine painter; self-taught. Went to America in 1861. Paints in oil and water-colour, but is best known by his etchings. Has exhibited in London, Paris, and New York. Studio in New York. Works in oil: Quiet Pool (1878); Sunset—Gowanus Bay; Road to the Landing (1881); Winter, Autumn (1882); Now came Still Evening on (1883); Sweet Restful Eve (1884). Water-Colours: Sunset, When the Silver Habit of Clouds comes down upon the Autumn Sun (1884). —Am. Art Rev. (1880), 55.

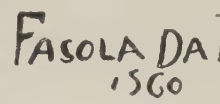
FARRER, THOMAS C., born in London;

contemporary. Landscape and architecture painter, younger brother of Henry Farrer; lived several years in New York, where he was one of the early members of the American Society of Painters in Water-Colours. Studio now in London. Works: Twilight on the Hudson (1867); Beach at Hastings, English Farm (1871); Caernarvon Castle, Interior of St. Mark's—Venice, Rochester Castle (1872); Early Spring (1874); Sunset (1875); The Brook (1877); Yorkshire Trout Stream, Coming through the Lock (1878); Autumn Evening (1879); Evening Mists (1880); October Evening, Full Moon (1881); Land of Windmills, Evening in Holland (1882); Il Traghetto—Venice, Venetian Fishing Boats waiting for Wind, Solitude (1883); Towers amid the Moonlight, Music and Moonlight—Venice (1884); "Soon as the Evening Shades prevail the Moon takes up the wondrous Tale," Morning on the Northern Coast (1885).

FARUFFINI, FEDERICO, born at Sesto San Giovanni in 1833, died in Milan in 1870. History painter. Works: Architects presenting to Cardinal Sforza a Model of the Duomo of Pavia; Dante in Youth; Evening on the Ticino; Titian and his Daughters in a Gondola; Sala del Cambio; Macchiavelli and Cæsar Borgia (1866, gold medal, Paris), which he also engraved.

FASOLO, GIANANTONIO, born at Vicenza in 1528, died in 1572. Venetian school; history painter, pupil of B. Zelotti and of Paolo Veronese, whose manner he followed. Works: Pool of Bethesda, S. Rocco, Vicenza; Mutius Scævola before Porsenna, Horatius defending the Bridge, Marcus Curtius leaping into the Gulf, Prefect's Residence, Vicenza.—Nagler, iv. 251.

FASOLO, LORENZO, called Lorenzo da Pavia and Fasolo da Pavia, born at Pavia (?), died at Genoa before 1520. Lombard school, master unknown; employed by Lodovico Sforza in 1490 in the decoration of the Porta Giovia Palace at Milan. Works: Deposition from Cross (1508), Church of S. Chiara, Chiavari; Family of the Virgin (1513), Louvre. By his son and pupil, Bernardino Fasolo, also called Fasola da Pavia, are pictures in the Berlin and Dresden Galleries and in the Louvre.



FASSETT, C. ADÈLE, born at Owasco, N. Y., in 1831. Portrait painter, pupil of J. B. Wandesforde, English painter in New York, and of Castiglione, La Tour, and Matthieu in Paris. Studied in Paris and Rome two years, has since lived and painted in Chicago and Washington. Member of the Chicago Academy, and of the Washington Art Club. She has painted the portraits of many distinguished people. Among them are: Chief Justice Waite; the sculptor Vela, Corcoran Gallery, Washington; Mrs. Lamb (1878); and Clara Barton the Philanthropist. Her historical painting of The Electoral Commission in Open Session contains two hundred portraits.

FATA MORGANA, George Frederick *Watts*, London. Subject from Boiardo's "Orlando Inamorato." Nude female figure, representing Opportunity, flitting through the woodland, preceded by the figure of a boy, is caught by her floating hair by a helmeted and gauntleted knight, seen in background. Royal Academy, 1870.—Art Journal (1884), 2.

FATTORE, IL, born in Florence 1488 (?), died in Naples 1528 (?). Umbrian school. Real name Giovanni Francesco Penni, but commonly called as above because he was Raphael's journeyman (fattore). Next to Giulio Romano he was Raphael's favourite pupil, and they were joint heirs and executors of his art property.

Penni assisted his master in the Vatican and in the Farnesina frescos, and he painted the greater part of the celebrated Cartoons from Raphael's designs. He made copies of Raphael's Transfiguration and Entombment, the former of which is in the Sciarra Colonna Gallery, Rome. Raphael's Visitation, Madrid Museum, and Madonna del Passeggio, Bridgewater Gallery, are attributed to Penni, after Raphael's designs. His St. George and the Dragon and St. Michael are in the Dresden Museum. After Raphael's death Penni and Giulio Romano worked together for a while, but they finally separated and the former settled at Naples.—Vasari, ed. Le Mon., viii. 241 ; ed. Mil., iv. 643 ; Burckhardt, 660, 671, 678, 683 ; Siret, 690 ; Ch. Blanc, École ombrienne ; Lübke, Gesch. ital. Mal., ii. 360.

FATTORI, GIOVANNI, Cavaliere, born at Leghorn, Sept. 28, 1828. Landscape, animal, and battle painter, pupil of Florence Academy, where he is now a professor. Medals at Vienna and Philadelphia. Works: Brunelleschi's Plan for Construction of Cupola on Florence Cathedral, Battle of Magenta (1859), Florence Academy ; Gleaners (1866); Wounding of Prince Amadeo at Custozza, Brera, Milan ; Battle near La Madonna delle Scoperte, Leghorn Town-Hall ; Horse Market in Piazza Montanara, Rome. —Müller, 168.

FAURE, EUGÈNE, born at Seyssinet, near Grenoble, in 1822, died in Paris, Feb., 1879. Genre and portrait painter, pupil in Paris of David d'Angers and of Rude ; went to Italy in 1849 and studied in Rome, Florence, and Venice ; settled in Paris in 1851. Medal in 1864 ; second class, 1872. Works: Landscape (1847), First Steps in Love (1861), Grenoble Museum ; Dreams of Youth (1857) ; Education of Cupid, Tenfold (1859) ; Confidence (1863) ; Eve (1864), Duc de Morny, Paris ; The Source (1878) ; Venus plucking her Pigeons ; Chloë with Kid ; Daphnis and Chloë leading their Herds; Male and Female Portrait (1878).—Kunst-Chronik, xiv. 525; Meyer, Gesch., 602.

FAUST WITH THE CUP, Ary *Scheffer*, Count Kucheleff ; canvas, H. 5 ft. 3 in. × 3 ft. 4 in. Faust, hearing the sound of the church bells, sets upon the table the cup of poison which he was about to swallow ; in background, the shadow of Mephistopheles dimly seen in the smoke of the lamp. Salon, 1858.

FAUST AND MARGUERITE IN THE GARDEN, Ary *Scheffer*, Samuel Ashton, England. The couple, young and handsome, stand in a natural attitude, expressive of their newly awakened love. — Salon, 1846.

FAUST AND MEPHISTOPHELES, Alfred Louis *Jacomin*, James H. Stebbins, New York , canvas. Faust seated behind a table in his study ; Mephistopheles, standing, at left, a study of the singer Faure as he appeared in Gounod's Faust at the Grand Opera, Paris. Painted in 1869.—Art Treas. of Amer., i. 101.

FAUST IN HIS STUDY, Ary *Scheffer*, Rothschild Collection, Paris ; canvas, H. 3 ft. 8 in. × 2 ft. 10 in. Instead of the old alchemist of Goethe, the artist has painted a young and handsome man seated in his study before a volume at which he looks with a melancholy air ; behind him, Mephistopheles, smiling sardonically at the torments of his pupil. Salon, 1831.

Ary Scheffer painted a series of subjects illustrating the Faust legend. For others, see *Marguerite*. Subject also treated by Eugène Delacroix, Hans Makart, Gabriel Max, Alexander Liezen-Mayer, and others.

FAUST, HEINRICH, born at Reinsdorf, Oct. 6, 1843. Genre and portrait painter, pupil of George Koch, of Professor Müller, and of the Cassel Academy. Studied under van Lerius in Antwerp ; visited Italy, where he was especially attracted by the old Venetian masters, and then settled in Cassel. Paints in the style of Makart. Works : Portrait of a Lady (1868); German Legends ; Children's Figures ; The Flowers' Revenge ; Egyptian Princess ; Titania ; Mediæval German Lady.—Müller, 169.

FAUSTNER, LEONHARD, born in Munich, Feb. 16, 1815, died there, April 1, 1884. Architecture and landscape painter, pupil of Munich Academy, and of the animal painter Moritz Losche; then studied glass painting under Ainmiller, who employed him in the royal manufactory of stained glass, and after whose death he was made its director. His highly esteemed oil paintings are mostly in private collections. His son Luitpold, born in Munich, July 10, 1845, is a good landscape painter, pupil of Munich Academy under Piloty.—Kunst-Chronik, xix. 484.

History and genre painter, pupil of the Düsseldorf Academy in 1833–41, then studied three years in Munich, and two years in Paris under Paul Delaroche. After his return to Düsseldorf he painted Italian subjects exclusively, though he did not visit Italy until the latter part of his life. Works: St. Gangolf's Well (1837); Genovefa (1838); Samson and Delilah (1839), Cologne Museum; Cleopatra (1841); Scene from Faust; Romeo and Juliet (1846); Christmas, Kunsthalle, Hamburg.—Allgem. d. Biogr., vi. 500; Blanckarts, 90; Kunst-Chronik, x. 697; W. Müller, Düsseldf. K., 71; Wiegmann, 300.

Feast in House of Levi (Luke v. 29), Paolo Veronese, Venice Academy.

FAUVELET, JEAN, born at Bordeaux, June 19, 1819. Genre and flower painter, pupil of Lacour the younger. Has not exhibited in Salon since 1869. Medal, 2d class, 1848. Works: Young Man Reading (1845); Concert, Two Roses (1847); Indifference (1848); Sculptor (1850), Luxembourg Museum; Drawing Teacher (1852); Garden (1853); Young Mothers, Two Female Musicians (1855), Luxembourg Museum; Amateur, Fireside (1857); Van Loo, Agreeable Doctor (1859); Three Ages, Seamstress, Guitar-Player (1861); Smoker, Family Meal (1863); Book of Ruth, Pleaders (1864); Karel Dujardin, Flowers (1865); Prodigal Son (1869).

FAY, JOSEF, born in Cologne, Aug. 10, 1813, died in Düsseldorf, July 27, 1875.

FEARNLEY, THOMAS, born at Frederickshall, Norway, Dec. 27, 1802 (Feb. 1804?), died in Munich, Jan. 16, 1842. Landscape painter, trained in the art-school at Christiania (1821), at the Copenhagen Academy, and under Dahl at Dresden. Travelled in Italy, England, and Northern Europe, before settling at Munich in 1841. Works: View of Copenhagen (1823); The Marumelf, Justeldas Glacier, Duck-Shooting on the Königsee (1828–30); Romsdalhorn, Babrofall near Kongsberg, Grindelwald Glacier (1836–38); Waterfall near Sawmill, View near Vindhellen, Gudvangen, Sorrento, View of Babrofall (1839); Madumsfall, Castellamare, Moonlight (1840); Gravens Fjord (1839), Norwegian Land-

scape (1840), Kunsthalle, Hamburg; Labrofos Waterfall, Christiania Gallery.—Allgem. d. Biogr., vi. 592.

FEAST IN HOUSE OF LEVI (Luke v. 29), Paolo *Veronese*, Venice Academy; canvas, H. 19 ft. 8 in. × 46 ft.; dated 1573. Table spread in a portico pierced by three arcades; Christ, seated in middle, facing the spectator, talks with SS. Peter and John beside him; nearly opposite him sits Simon the Pharisee, master of the house, and at the ends of the table, seen through the side arcades, are the other guests; servants wait at the table and pass up and down stairs at each end. Painted for Convent of SS. Giovanni e Paolo, Venice, to replace a Last Supper by Titian, which had been burned; carried to Paris in 1797; returned in 1815 and placed in Academy.—Felibien, i. 723; Filhol, iv. Pl. 247; Landon, Musée, xvii. Pl. 25; Ridolfi, Marav., ii. 28; Zanotto, 535.

Feast in House of the Pharisee, Paolo Veronese, Turin Gallery.

FEAST IN HOUSE OF THE PHARISEE (Luke vii. 36), *Moretto*, S. M. della Pietà, Venice; canvas, life-size; signed, dated 1544. A palace with lofty halls and colonnades Christ, at table in middle of a vaulted room, points to the Magdalen prostrate at his feet; a bare-armed servant looks on with surprise, while another peeps over Christ's shoulder; Simon at left in turban and fur pelisse; in foreground, a dwarf buffoon with an ape on his shoulder, and near him a servant with cup and flask; at right, two women. Painted for refectory of Convent of S. Fermo, Monselice; Moretto's most important work and the prototype of the style elaborated by Paolo Veronese.—Ridolfi, Maraviglie, i. 348; C. & C., N. Italy, ii. 408.

By Paolo *Veronese*, Brera, Milan; canvas, H. 9 ft. × 23 ft. The guests seated at two L-shaped tables on each side of a grand hall, with an arch in distance leading into a garden with a landscape beyond; Christ seated at left, with Mary Magdalen wiping his feet, the broken pot of ointment beside her. Painted in 1570 for S. Sebastiano, Venice.—Ridolfi, Marav., ii. 28.

By Paolo *Veronese*, Louvre; canvas, H.

14 ft. 11 in. × 32 ft. Christ, seated at the corner of a table, points out to Simon, seated opposite to him, Mary Magdalen, who, kneeling, is wiping his feet with her hair, after having anointed them; Judas, at another table, is rising and speaking to Christ; the two tables, spread in a circular portico adorned with columns, are filled with the disciples and others; spectators in balconies; above, two angels in the air, bearing a scroll. Painted about 1570–75 for refectory of Convent of the Servites, Venice; presented by Republic of Venice in 1665 to Louis XIV. It was the first picture allowed by the government to go out of Venetian territory. Engraved by V. Lefebvre.—Felibien, i. 723, 730; Ridolfi, Marav., ii. 29; Landon, Musée, 2d Col., iii. Pl. 59; Burckhardt, 748.

By Paolo *Veronese*, Turin Gallery; canvas, H. 10 ft. 4 in. × 14 ft. 9 in. The table spread in the portico of a house of classic architecture, from the balcony of which above three women and a man look down; at the right end of the table sits Christ, partly in shadow, conversing with a female standing beside him, while Mary Magdalen anoints his feet; the disciples and other guests are grouped around the table, Judas occupying a central place in front next to a column. Painted about 1566; carried to Paris in 1797, but returned in 1815. Formerly in Palazzo Durazzo, Genoa; sold for 100,000 francs by the Marquis Durazzo to King Charles Albert, who placed it in the gallery in 1838. Sketch at Stourhead House, England. Engraved by Mitelli.—Reale Gall. di Torino, iv. Pl. 121; Felibien, i. 723; Ridolfi, Marav., ii. 28.

FEAST OF ROSE-GARLANDS, Albrecht *Dürer*, Prague Gallery; signed, dated 1506. In centre of a landscape, in front of a dark-green curtain, the Virgin, enthroned with the Child, is about to be crowned by two angels; on her right, Pope Julius II., with priests, kneeling; on her left, Emperor Maximilian I., with knights; various members of the German Company are also kneeling, and all are being crowned with garlands of roses by the Virgin, the Child, St. Dominic—who stands behind the Virgin—and by angels. In background, at right, are Dürer and his friend Pirckheimer, standing, the former holding an inscribed tablet. Painted by order of the Guild of German Merchants in Venice; purchased by the Emperor Rudolph II. for his gallery at Prague; sold in 1782 by Emperor Joseph II.; acquired in 1793 by the Premonstratensian Abbey of Strahow at Prague, whence removed in 1885 to Prague Gallery. It is injured and much over-painted. Copy, with changes, Lyons Museum; do., Ambras Collection, Vienna.—Kugler (Crowe), i. 159; Kunstblatt (1854), 200; Thausing (Eaton), i. 344; Gaz. des B. Arts (1881), xxiv. 97.

Feast of Rose-Garlands, Albrecht Dürer, Prague Gallery.

FEDDERSEN, HANS PETER, born at Wester-Schnatebüll, Schleswig-Holstein,

May 29, 1848. Landscape and animal painter, pupil of Düsseldorf Academy and of Oswald Achenbach, then of the Weimar art-school; visited Poland, Russia, and a great portion of Germany, Austria, and Italy. Works: Russian Horse-Herds in the Steppe; Roman Ghettos; View in Roman Campagna; Horse-Herd, Breslau Museum; In a Roman Park (1883), Munich Ex.—Müller, 170.

FEDE, LA (Faith), *Titian*, Palazzo Ducale, Venice; canvas, figures life-size. Doge Grimani, attended by a page and soldiers, kneeling before Faith, who stands on a

La Fede, Titian, Palazzo Ducale, Venice.

cloud within a glory of angels, supporting the cross with one hand, and bearing a chalice in the other; to left, St. Mark; beneath the cloud in distance the Venetian fleet at anchor and the Ducal Palace and Campanile. Begun in 1555, but did not leave the studio until Titian's death, when it was finished by his pupils. Deserves to rank amongst the most magnificent and effective decorative pieces of Titian's later years (C. & C.).—C. & C., Titian, ii. 244; Ridolfi, Maraviglie, i. 269; Vasari, ed. Mil., vii. 457; Landon, Musée, xi. Pl. 29.

FEI, ALESSANDRO DI VICENZIO, called Alessandro del Barbiere, born at Florence in 1543, died there in 1592. Florentine school; history painter, pupil of Ghirlandajo, of Piero Francia, and of Maso da San Frediano. He had a bold and fertile genius, adapted to the large historical frescos he executed, and in which he introduced fine architecture and grotesque figures. One of his best works is the Flagellation in Santa Croce, Florence.

FEID, JOSEF, born in Vienna in 1807. died at Weidling, near Vienna, in 1870, Landscape painter, studied in Vienna, and from nature in the Austrian Alps. Works: Nymphs Bathing (1828), View near the Schneeberg, Wood Landscape (1841), Approaching Storm (1847), Vienna Museum; Wood Landscape (1853); Forest Mill (1855); Atter Lake (1856); Lake of Hallstadt, Gosau Valley, Grinding Mill, Wood Landscape (1857).—Allgem. d. Biogr., vi. 599; Wurzbach, iv. 159.

FEISTENBERGER. See *Faistenberger*.

FEKE, ROBERT, died in Bermuda, latter half of 18th century, aged about forty-four. Probably born on Long Island; said to have learned to paint in Spain, whither he was taken as a prisoner. Worked in Newport, New York, and Philadelphia (1746). His portraits are in Bowdoin Collection, Brunswick, Me., and in the Rhode Island Historical Society, Providence. One of the best is the portrait of Lady Wanton, in the Redwood Library, Newport, R. I.

FELIX OF CANTILICIO, ST., *Murillo*, Seville, canvas, H. 9 ft. 8 in × 6 ft. 4 in. The Saint kneeling, with infant Jesus in his arms, beholds a vision of the Virgin, who, on clouds, accompanied by three cherubs, stretches out her arms to receive her Son. Painted about 1676 for Capuchin Convent, Seville.—Curtis, 230.

FELIX, EUGEN, born in Vienna, April 27, 1836. Portrait and genre painter, pu-

pil of Waldmüller, then in Paris of Cogniet; travelled extensively, and settled in Vienna in 1868. Works: The First Friend, Vienna Museum; Painter's Studio; Little Congratulators; Falconer; Pan with Bacchantes; Portraits of Professor Rokitansky, of Anton Rubinstein, and of Duke Philip of Würtemberg.—Meyer, Conv. Lex., xviii. 310; Zeitschr. f. b. K., viii. (Mittheilungen, i. 43).

FELTRE. See *Morto* da Feltre.

FELU, CHARLES, born in Belgium in 1820. Born without arms, but learned to draw with his right foot, and having made a fine sketch in pen and ink, was admitted in 1859 to the Antwerp Academy, where he learned to paint. Chiefly copies other masters, but also paints good portraits, among which that of the actress Victoria Lafontaine is notable. Works: Widow Wadman and Uncle Toby, William Warner, Philadelphia.

FEMME COUCHÉE, Jules Joseph *Lefebvre*, William Astor, New York; canvas, H. 5 ft. × 10 ft. Female figure, full-length, nude, lying, with back to the spectator, upon crimson cushions, the head resting upon the left hand; only the profile of the face is seen, as she glances towards a perfume-burner near her feet.—Art Treasures of America, ii. 70.

By Jules Joseph *Lefebvre*, Alexandre Dumas, Paris; canvas. Female figure, full-length, nude, lying, on right side, front to spectator, on cushions covered with drapery, the right hand doubled up under the chin, the left extended along the back of the lounge. Painted in 1865. Study in colour (12 in. × 18 in.), John Wolfe, New York. —Art Treasures of America, ii. 54, 56.

FENDI, PETER, born in Vienna, Sept. 4, 1796, died there, Aug. 28, 1842. History, genre, and portrait painter, pupil of the Vienna Academy under Fischer, Haubert, Maurer, and Lampi; visited Venice in 1821, and received the gold medal for his view of the Grotto of Corgnole near Trieste. Works: Archduke Ferdinand and Philippine Welser; Eginhard and Emma; Girl in front of Lottery Shop (1829), Vienna Museum; Officer's Widow; Seizures; Cloister with Worshippers; Girl at Post-Office; Inundation Scene; Emperor Francis and the Sentry; Poor Fiddler; Christmas Eve; Milkmaid; Morning Prayer; Portrait Group of Imperial Family (1834).—Allgem. d. Biogr., vi. 618.

FERABOSCO (Forabosco), GIROLAMO, born at Padua, flourished in Venice about 1630–60. Venetian school; history and portrait painter, considered one of the best Venetian artists of his time. Especially excelled in portraits. Works: Young Woman seized by the Hand of Death, Dresden Gallery; David, Liechtenstein Gallery, Vienna.—Lanzi (Roscoe), ii. 252.

FERG, FRANZ DE PAULA, born in Vienna, May 2, 1689, died in London in 1740. German school; genre and landscape painter, pupil of Joseph Orient and Hans Graf. Went to Dresden in 1718 and to London in 1724. Works: Two Italian Market Scenes, Vienna Museum; Towerlike Buildings with Bridge, Ruins with Bridge and Figures, Buildings on Lake with Figures, Landscape with Bridge, Landscape with Figures, all in Dresden Gallery; Marine, Cassel Gallery; Four Seasons, Market Scene, Rural Feast, Brunswick Museum; Landscapes with Ruins and Figures (2), Market Scenes (2), Kunsthalle, Hamburg.—Allgem. d. Biogr., vi. 711; Ch. Blanc, École allemande; Wurzbach, iv. 184.

FERGUSON, HENRY A., born at Glens Falls, N. Y., Jan. 14, 1842. Landscape and architecture painter, studied in Paris and Rome (1876–78), having previously spent three years in Chili (1870–73), where he painted local scenery with success. Went from Venice to Egypt in 1878, returned to New York in 1879, visited Mexico in 1881, and Europe again in 1884. Elected A.N.A. in 1885. Studio in New York. Works: Baths of Caucanies (1873), replica, Lake Aculeo, View on Doule River—Ecuador; Morning in Peruvian Andes (1874); Street of Bab-el-Nasr—Cairo, Chimborazo, Entrance to Rug Bazaar—Cairo (1880); Dogana and Ducal Palace—Venice (1882), Mrs. T. A.

Walker; Peaks of Illoniza (1882); River and Peak of Orizaba—Mexico, Franconia Valley (1884); Interior of St. Mark's—Venice, Mosque of Mohammed Ali—Cairo (1885).

FERNANDEZ, VASCO, commonly known as Gran or Grao Vasco (Vasco the Great), born at Vizeu, Portugal, in 1552. History painter, son of Francisco F.; flourished during the reign of Dom Sebastian, and, according to Portuguese testimony, was one of the greatest painters that ever lived. Said to have followed the school of Perugino, but seems rather to have formed himself under the influence of Albrecht Dürer. He has been variously cited as Ferdinand de Vizeu, Fernandez Vasco do Cazal, Gran Vasco de Vizeu, and Vasco Pereira. Works: Calvary, Pentecost, St. Peter, Baptism of Christ, Martyrdom of St. Sebastian, Thirteen Half-figures of Saints, Vizeu Cathedral.—The Christ on the Cross in the Misericordia at Oporto, attributed to Holbein, is also probably by him.—Raczynski, Les Arts en Portugal, 117–190, 297–308, 365–374, 399, 487, 505.

FERNANDO, DON, brother of Philip IV., portrait, *Velasquez*, Madrid Museum; canvas, H. 6 ft. 3 in. × 3 ft. 6 in. About nineteen years old, full-length, standing, in hunting costume, holding a gun with both hands; a dog seated before him; landscape background. Painted about 1635; second manner. Etched by F. Goya; B. Maura; J. J. Martinez; C. Alabern; Guérard; J. Burnet.—Ch. Blanc, École espagnole; Gal. Esp.; Curtis, 60; Madrazo, 615.

FERNANDO, SAN, *Murillo*, Madrid Museum; canvas, H. 1 ft. 11 in. × 1 ft. 3 in. About thirty-five years old, three quarters left, wearing armour and an ermine mantle, kneels with hands joined in prayer; above, two cherubs draw aside a red curtain; a crown and sceptre on a red cushion beside him. Probably painted about the time of the canonization of King Ferdinand in 1671. Engraved by M. S. Carmona, L. F. Noseret; lithographed by A. G. Vilamil.—Curtis, 232; Madrazo, 480.

FERNBACH, FRANZ XAVER, born at Waldkirch, near Freiburg, Breisgau, in 1793, died in Munich in 1851. History painter, pupil of the Munich Academy; inventor of a process of encaustic painting, used by Julius Schnorr, in decorating the great hall of the royal palace at Munich.—Allgem. d. Biogr., vi. 713; Meyer, Conv. Lex., vi. 703.

FÉRON, FIRMIN ELOI, born in Paris, Dec. 1, 1802, died at Conflans-Sainte-Honorine (Seine-et-Oise) in 1876. History painter, pupil of Gros and of École des Beaux Arts, where in 1823 he obtained the second and in 1825 the grand prix de Rome; returned to Paris in 1833. Medal, 1st class, 1835; L. of Honour, 1841. Works: Damon and Pythias (1825); Hannibal crossing the Alps (1833), Marseilles Museum; The King's Promenade at Pierrefonds (1833); Raising of Lazarus (1835); Entry of Charles VIII. into Naples in 1495, Skirmish near Günterstorf, 1805 (1837), Battle at Fornoue in 1495 (1838), Conquest of Rhodes in 1310 (1840), Battle of Arsur in 1191 (1844), Battle of Putaha, 1159, Battle of Hanau, 1813, Portraits of Bertrand du Guesclin (1835), of Marshals Raiz, Lohéac, Praslin, Noailles, of Counts Montgomery and d'Olivarez, of Henri de Lorraine II., Duc de Guise, Versailles Museum; Funeral of General Kleber (1843), Strassburg Museum; Victorious Gladiator dying in the Arena, Soldier of Pompey, Arras Museum.—Bellier de la Chavignerie, i. 544.

FERRAMOLA, FLORIANO (Fioravante), born latter half 15th century, died in Brescia, July 3, 1528. Venetian school. While Brescia was being sacked by Gaston de Foix (1512) he worked on regardless of the assault until he was surprised by the plunderers at his easel. Gaston compensated him for his losses and ordered a portrait of himself. Among Ferramola's few extant pictures, frescos, dated 1514, and parts of an organ screen (1518) in S. M. di Lovere, frescos in Casa Borgondio, Brescia, and a Christ carrying his Cross in the Tosi Collec-

tion, Brescia, are characteristic specimens. They show that he was educated under the influence of Foppa, Costa, and Francia, and hardly suggest that he was a contemporary of Titian and Pordenone.—C. & C., N. Italy, ii. 362; Vasari, xi. 263, N. 2.; Lübke, Gesch. ital. Mal., ii. 607.

FERRARA, ERCOLE DA. See *Grandi.*

FERRARA, LODOVICO DA. See *Mazzolino,* Lodovico.

FERRARI, DEFENDENTE DE, flourished at Chivasso first half 16th century. Lombard school; history painter, perhaps pupil of Macrino d'Alba. Works: Altarpieces (1519–21), Cathedral of Ivrea; Christ in the Temple (1526), Stuttgart Gallery; Altarpiece (1530), Marriage of St. Catherine, Altarpiece in several compartments, Turin Gallery; Nativity with Saints (1531), Church of Ranverso; Pietà, Cathedral of Chivasso; Adoration of Shepherds, Bergamo Gallery; St. Catherine, Princess Charles of Darmstadt.—Morelli (Richter), 413; Turin Gal. Cat.; Lübke, Gesch. ital. Mal., i. 505.

FERRARI, FRANCESCO BIANCHI, called Il Frari, born at Modena (?) in 1447, died there, Feb. 8, 1510. Modenese school; history painter, enjoyed great reputation in Modena, where some excellent works of his are still to be found. Supposed to have been Correggio's first master. Works: Madonna enthroned with Angels and Saints, Louvre; Annunciation (1510, finished by Scaccieri in 1512), Modena Gallery.—Ch. Blanc, École lombarde; C. & C., N. Italy, i. 373; Lanzi (Roscoe), ii. 346.

FERRARI, GAUDENZIO, born at Valduggia in 1481, died in Milan in 1546 or 1547. Lombard-Milanese school. Called by Vasari Gaudenzio Milanese; asserted pupil of Stefano Scotto, Girolamo Giovenone, and Perugino, whose influence is unmistakable in Gaudenzio's fine altarpiece (1514–15) in S. Gaudenzio, Novara. Affected also by Raphael, whose fellow-student he had been, and by Leonardo da Vinci, his later style acquired life and energy. He had considerable power of expression, and used colour harmoniously, especially in his frescos, but he was at times capricious and extravagant, and his compositions are often overcrowded and wanting in beauty of arrangement. He painted many works at Varallo, in 1504, 1513, 1524, and 1531, the earliest of which are in S. M. di Loreto, and S. Marco, the best in S. M. delle Grazie, where he decorated the choir with scenes from the Passion, and painted the Presentation in the Temple, Christ among the Doctors, and other subjects in chapels at the Sacro Monte. In 1516 he went to Rome and is said to have worked in the Farnesina with Raphael, after whose death he was associated with Giulio Romano and Perino del Vaga. Other frescos by Ferrari may be seen in the Brera, Milan, and in the Pilgrims' Church at Saronno, where he painted in 1534, as also a Flagellation in S. M. delle Grazie, Milan. His last fresco (1542) is in S. Giuliano, on an island in the Lago d'Orta. Among his pictures are the Baptism of Christ, S. Celso, Milan; Martyrdom of S. Catherine, Brera, Milan; Christ bearing the Cross, Canobbio; *Last* Supper (1543, unfinished), S. M. della Passione, Milan; S. Peter and Donor, Entombment, Turin Gallery, Madonna, Oldenburg Gallery; St. George, and St. Anthony of Padua, Historical Society, New York.—Vasari, ed. Mil., iv. 652; vi. 518; ed. Le Mon., vi. 58; viii. 248; xi. 275; Burckhardt, 705; Lanzi, i. 399; ii. 496; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., ii. 461.

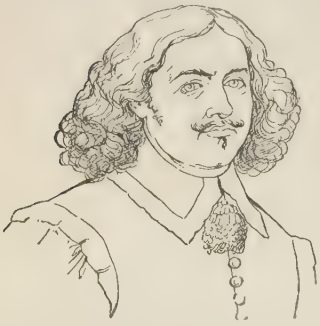
FERRARI, GIOVANNI ANDREA DE', born in Genoa in 1598, died there in 1669. Genoese school; pupil of Bernardo Castello and of Bernardo Strozzi. Won reputation as an historical and portrait painter; many works in the churches and palaces of Genoa. Became an ecclesiastic in old age. Was an able teacher and the master of Benedetto Castiglione, Valerio Castello, and Carbone. —Lanzi, iii. 267; Ch. Blanc, École génoise; Burckhardt, 779.

FERRARI, GIULIO CESARE, born at Bologna in 1818. History and portrait

painter, professor at Bologna Academy, won several medals. Works: Tasso reading his Poem to Leonora; Daughter of Jephtha; The brazen Serpent.

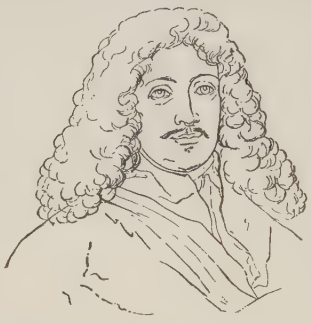
FERRARI, GREGORIO DE', born at Porto Maurizio in 1644, died at Genoa in 1726. Genoese school; history painter, pupil of Il Sarzana; studied in Parma works of Correggio, whom he imitated successfully; was much employed in Genoa, Turin, and Marseilles. Works: Apollo and the Muses, Plato and Aristotle with their Scholars, Genoa University; St. Michael, in Madonna delle Vigne, Genoa; others in Palazzo Balbi, Genoa. His son, Lorenzo (1680–1744), was a still better imitator of Correggio, and excelled in fresco; works in Palazzo Doria, Palazzo Carega, and in churches, Genoa.—Ch. Blanc, École génoise; Lanzi (Roscoe), iii. 258, 281; Nagler, iv. 291.

FERRARI, LUCA, called Luca da Reggio, born at Reggio, in 1603, died at Padua in 1652. Venetian school; history painter, pupil of Guido Reni; lived and taught in Padua, among his pupils being Minorello and Cirello. Works: Pietà, S. Antonio, Padua; The Plague (1630), The Dominicans, Padua; Magdalen, Death of Cleopatra, Tomyris with the Head of Cyrus, Estense Gallery, Modena; Painting crowned by Fame, Bordeaux Museum.—Lanzi (Roscoe), ii. 267, 363.

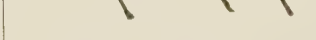


FERRETTI, GIOVANNI DOMENICO, called da Imola, born at Florence in 1692. Florentine school; history painter, pupil of Giovanni Gioseffo del Sole; painted mostly for the churches and palaces of Florence, Pisa, Leghorn, Siena, Pistoja, and Imola. Among his best works are a Martyrdom of St. Bartholomew in S. Bartolommeo, Pisa, and the cupola painting in S. Filippo Neri, Pistoja.

FERRI, CIRO, born in Rome in 1634, died there, Sept. 13, 1689. Roman school; history painter, pupil of Pietro da Cortona, whose style he imitated so closely that it is difficult to distinguish his work from that of his master. He finished Cortona's frescos in the Palazzo Pitti, Florence, and other uncompleted works in Rome. His best original works are the ceiling of the Annunziata, baroque style, and the cupola of S. Agnese in the Piazza Navona, Rome, which he left unfinished at his death. Works: Repose in Egypt, Madonna with St. Martina, Old Pinakothek, Munich; Christ appearing to Magdalen, Vienna Museum; Marriage of the Virgin, Amsterdam Museum; Rape of Helen, Darmstadt Museum; St. Theresa, Oldenburg Gallery; David and Saul, Copenhagen Gallery; Christ on the Cross, Alexander reading Homer, Artist's portrait, Uffizi, Florence; Coriolanus and his Family, Roman Warrior, Estense Gallery, Modena; Vision of St. Catherine of Siena, Hermitage, St. Petersburg; Triumph of Bacchus, Hampton Court.—Lanzi, i. 498; Ch. Blanc, École ombrienne; Burckhardt, 149, 768.

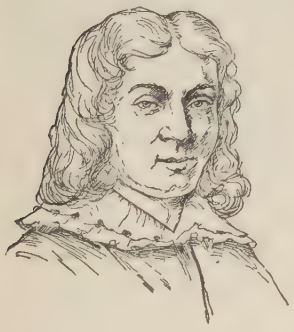


FERRIER, (JOSEPH MARIE AUGUSTIN) GABRIEL, born at Nîmes, Sept. 29, 1847. French school; history and portrait painter, pupil of Lecoq de Boisbaudran; won grand prix de Rome in 1872. Medals: 2d class, 1876; 1st class, 1878; L. of Honour, 1884. Works: Greek Improviser, B.C. 30 (1872); Abduction of Ganymede (1875); David Conqueror of Goliath, Nîmes Museum; David and Bathsheba (1876), Martyrdom of

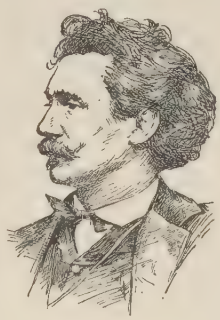


St. Agnes (1878), Judith, Rouen Museum; Inquisition in Spain (1879); Salammbô (1880); Springtime (1881); "Hail King of the Jews" (1882); Guardian Angel (1885). —Müller, 172.

FESELEN, MELCHIOR, born at Passau, died in Ingolstadt, April 10, 1538. German school; history painter, evidently influenced in his later pictures by Albrecht Altdorfer, his contemporary. Works: Crucifixion, Darmstadt Museum; Porsenna besieging Rome (1529), Cæsar besieging Alesia (1533), Old Pinakothek, Munich; Adoration of the Magi (1531), Nuremberg Museum; Mary of Egypt (1523), Historical Society, Ratisbon; Crucifixion, Beheading of St. Barbara, Church of Our Lady, Ingolstadt.—Allgem. d. Biogr., vi. 723; W. & W., ii. 418.



FETI, DOMENICO, born in Rome in 1589, died in Venice in 1624. Roman school; pupil of Cigoli in Florence; afterwards went to Mantua, studied works of Giulio Romano, and was made court-painter there by Duke Ferdinando Gonzaga, whence sometimes called Il Mantovano. Painted many small pictures, chiefly Bible subjects, vigorous in colour and good in execution. Works: David with Head of Goliath, Martyrdom of St. Agnes, Return of the Prodigal, Good Samaritan, and 7 others, Dresden Gallery; Ecce Homo, Old Pinakothek, Munich; Market-Place, Flight into Egypt, Leander, Moses and the Burning Bush, Marriage of St. Catherine, Triumph of Galatea, St. Margaret, Vienna Museum; David and Goliath, Dædalus and Icarus, Adoration of Shepherds, Tobias healing his Father, Conception, Hermitage, St. Petersburg; Visitation, Flight into Egypt, Städel Gallery, Frankfort; Expulsion of Hagar, Return of Prodigal, Brunswick Museum; Elijah in Wilderness, Berlin Museum; Magdalen Penitent, Oldenburg Gallery; Sleeping Girl, Buda-Pesth Gallery; Meditation, Venice Academy; Artemisia, Uffizi, Florence; Lost Coin, Labourers in the Vineyard, Palazzo Pitti, ib.; Christ in Garden, Christ and Pilate, Crowning with Thorns, Entombment, Palazzo Corsini, ib.; Nero, Rural Life, Melancholy, Guardian Angel, Louvre, Paris; Beheading of John Baptist, National Gallery, Edinburgh; David with Head of Goliath, Hampton Court.—Ch. Blanc, École ombrienne; Burckhardt, 793, 800; Seguier, 68.

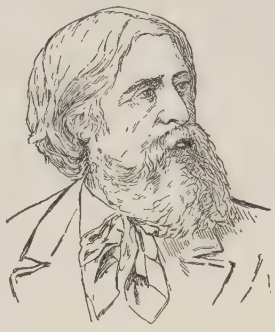


FEUERBACH, ANSELM, born at Speyer, Sept. 12, 1829, died in Venice, Jan. 4, 1880. History painter, pupil of Düsseldorf Academy under Schadow, then in Munich under Rahl and Genelli; having frequented the Antwerp Academy in 1850, he studied in Paris under Couture in 1851–52, went to Carlsruhe in 1853, to Venice in 1854, and to Rome in 1856; was appointed professor at the Vienna Academy in 1873; decorated the ceiling of the Museum of Casts with a fresco of the Titans. Works: Death of Pietro Aretino (1853); Silenus with Young Bacchus and two Satyrs, Poetry (1854), Dante with the Ladies of Ravenna (1857), Carlsruhe Gallery; Iphigenia (1861); Francesca da Rimini and Paolo (1861), Pietà (1862), Ariosto with Ladies in Ferrara (1863), Petrarch seeing Laura in Church (1864), Singing Boy and Girl overheard by Nymph, Madonna with Angels, Group of Bathing Children

(1865), Hafiz at the Fountain, Idyl from Tivoli, Roman Family Scene, Portrait of Nanna, Schack Gallery, Munich; Medea preparing for Flight (1870), New Pinakothek, ib.; Medea brooding over Infanticide (1871); Boys and Dryad (1865), Medea mourning over the Urn (1873); Banquet of Plato (1867); Orpheus and Eurydice (1870); Iphigenia (1871), Stuttgart Gallery; Gypsies dancing in the Woods, Judgment of Paris (1870), Kunsthalle, Hamburg; Battle of Amazons (1872); Romeo and Juliet; Melancholy; Prometheus; Banquet of Plato (1873); Concert of Venetian Girls (1879). —Brockhaus, vi. 751; Graph. K., iii. 1; Kunst-Chronik, xv. 238; xvii. 393, 429, 459; Illustr. Zeitg. (1880), i. 88; ii. 564; N. illustr. Zeitg. (1880), i. 250; Schack, Meine Gemäldesammlung, 95; Zeitschr. f. b. K., viii. 161.

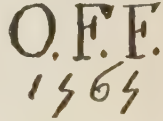
FEYEN, EUGÈNE, born at Bey-sur-Seille (Meurthe), Nov. 13, 1815. Genre painter, pupil of P. Delaroche; paints fishermen in a very attractive way. Medals: 1866; 2d class, 1880; L. of Honour, 1881. Works: Street Musicians, Promenade in the Park (1866); Souvenirs, Idyl on a Wall (1868); Gleaners of the Sea (1872), Luxembourg Museum; Oyster-Fishing at Cancale, Bull-Head Fish, On the Shore (1874); Rescued Child, Fisherman's Return (1879); Cancale Fishwives returning in a Boat, Nurse Asleep (1880); Fishing on Foot for Oysters, Fishermen's Departure (1881); Harvesters Resting, Low Tide (1882); Fishing, Repairing the Nets (1883); Departure for Fishing, Fisherman's Wife (1884); Before the Storm, Bay of Cancale (1885).

FEYEN-PERRIN, (FRANÇOIS NICOLAS) AUGUSTIN, born at Bey-sur-Seille in 1829. Genre and portrait painter, pupil of L. Cogniet and Yvon. Medals: 1865; 1867; 3d class, 1874; L. of Honour, 1878. Works: Return to the Cottage (1855); Charon's Boat (1857), Nancy Museum; Dante's Circle of the Voluptuous (1859); Venetian Festival (1861); The Muse of Béranger (1863), Dr. Velpeau's Lesson in Anatomy, On the Beach (1864); The Elegy, Finding the Body of Charles the Bold after the Battle of Nancy

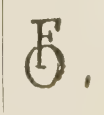


(1865); Women of Batz Island waiting for the Ferry (1866); Woman winnowing Grain (1867); Wreck of the Evening Star (1868); Circle of the Stars (1869); Melancholy (1870); Spring-Time (1872); Cancale Women at the Spring, Return from Market (1873), Return of the Oyster-Fishers (1874), Luxembourg Museum; Cancale Women (1876); Parisian Woman at Cancale (1877); Death of Orpheus (1878); Women knitting by the Sea (1879); Return from Fishing at Low Tide (1880); Astarte, Fishing on Foot (1881); Drunkenness, The Corniche Road (1882); Spring-Time, Dancing by Twilight (1883); Armorica, The Bath (1884); Remorse, The Bath (1885).—Meyer, Conv. Lex., xviii. 318.

FIACCO (Flacco), ORLANDO, born in Verona, flourished about 1560. Venetian school; history and portrait painter, pupil of Francesco Torbido, according to others, of Badile; praised by Vasari especially for his portraits. Works: Ecce Homo, Crucifixion, S. Nazario, Verona.—Lanzi (Roscoe), ii. 208; Nagler, iv. 310.



FIALETTI, ODOARDO, born in Bologna in 1573, died in Venice in 1638. Venetian school; history painter, pupil of Gio. Battista Cremonini at Bologna and of Tintoretto in Venice, where most of his paintings are to be found. Works: Crucifixion, S. Croce, Venice; others in S. Marco, Venice, and S. Andrea, Murano; Senators of Venice in Senate House, Hampton Court Palace.—Lanzi (Roscoe), ii. 195; Nagler, iv. 310.



FIALKA, OLGA VON, born in Austria; contemporary. Genre painter and illustrator, pupil of Matejko and of Eisenmenger. Illustrated the works of Lessing. Girl Gardener (1880).

FIASELLA, DOMENICO. See *Sarzana.*

FICHEL, (BENJAMIN) EUGÈNE, born in Paris, Aug. 30, 1826. French school; genre painter, pupil of P. Delaroche; paints small pictures, carefully and skilfully executed, somewhat in style of Meissonier. Medals: 3d class, 1857, 1861, 1869; L. of Honour, 1870. Works: Holy Family (1849); Harvey proving the Circulation of the Blood (1851), Paris Medical School; Dressing, Levée (1853); Morning Intimacy (1855); Dramatic Matinée, Game of Chess (1857); Provincial Restaurant, A Smoker (1859); Camacho's Wedding, Baptism of Mlle. Clairon (1861); Library Corner, Lively Party, Arrival at the Inn (1863), bought by State; Party of Smokers, Audience at the Minister's (1864); Napoleon I. planning Manœuvres, General Bonaparte returning his Father's Sword to Eugéne Beauharnais (1865); Diderot and Rameau's Nephew (1866); Amateur at a Painter's, Open in the King's Name; Cabinet of Medals in the Royal Library (1867); Chess Player, Body Guard (1868); Night of August 24, 1572, Fool selling Wisdom (1869); Party of Four (1870); Founding of the French Academy in 1635 (1872); Buffon in his Study, Grand Reception (1873); Lacepède writing his History of Fishes, Daubenton in his Laboratory (1873), Vienna Exposition; Louis XVI.'s Forge (1874); Departure of the Coach (1875); A Foreign Festival (1876); Tavern of Ramponneau (1877); Soldiers and Grisettes (1878); Curate's Nephew, Master's Last Acquisition (1879); Restaurant, Signing the Contract (1880); At the Tailor's, The Bill to Pay (1881); End of the Dinner, Last Throw of Dice (1882); Jaurat in the Tavern, Card Players (1883); Before the Receipt, After the Receipt (1884); A Game of Cards (1885).

FICHERELLI, FELICE, born at San Gemignano in 1605, died in 1660. Florentine school; history painter, pupil of Jacopo da Empoli; called Felice Riposo from his indolence, but his few pictures are remarkable for elegance of design and harmony of colour. His copies of Perugino, Andrea del Sarto, and others have been mistaken for originals. Works: St. Anthony, S. Maria Nuova; Adam and Eve driven from Paradise, Palazzo Rinuccini, Florence; Tarquin and Lucretia, Dresden Gallery.—Lanzi (Roscoe), i. 219; Nagler, iv. 316.

FIEDLER, BERNHARD, born in Berlin, Nov. 23, 1816. Landscape and architecture painter, pupil of Berlin Academy, then of Gerst and of Krause. In 1855 he accompanied the present King of the Belgians to Italy, Greece, and Asia Minor, and revisited Egypt in 1865–66. Member of Venice Academy. Lives in Trieste. Works: Amphitheatre in Pola (1846), National Gallery, Berlin; Cairo (1864), Vienna Museum; Tower of Rhodes, Entrance to Mosque in Cairo, Granite Quarries near Siena, Cologne Museum; Ruins of Baalbec (1872); Jerusalem (1879).—Brockhaus, vi. 795; Müller, 174.

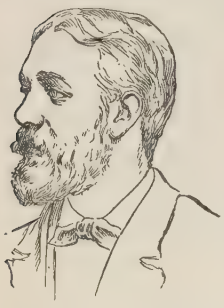
FIEDLER, JOHANN CHRISTIAN, born at Pirna, Saxony, in 1697, died at Darmstadt in 1768. French school; history and portrait painter, pupil in Paris of Rigaud and Largillière; became court-painter at Darmstadt. Works: Burial of Christ, The Seasons, Artist's portrait, and others, Darmstadt Museum.

FIESOLE, FRA ANGELICO DA. See *Angelico.*

FIGINO, AMBROGIO, born in Milan about 1548, died after 1595. Lombard school, pupil of Giovanni Paolo Lomazzo; became an excellent historical and portrait painter, and was a tolerably successful imitator of Michelangelo's designs. Works: Madonna with Saints and Satan, and portrait of the Maréchal Foppa, Brera, Milan; St. Matthew, St. Paul, S. Rafaello, ib.; Virgin crushing Head of Serpent, S. Antonio Abate, ib.—Lanzi, ii. 503; Ch. Blanc, École milanaise; Burckhardt, 709.

FIKENTSCHER, OTTO, born at Aix-la-Chapelle, Feb. 28, 1831, died in Düsseldorf, Nov. 12, 1880. Battle painter and illustrator, pupil of Düsseldorf Academy under Theodor Hildebrand ; spent several years in Stuttgart and Munich, then settled in Düsseldorf. Works: Blücher saved by his Adjutant at Quatrebras ; Attack of Cuirassiers at Mars-la-Tour ; French Dragoons Repulsed.—Kunst-Chronik, xvi. 122.

FILDES, (SAMUEL) LUKE, born in Liverpool, Oct. 14, 1844. Genre painter, pupil of South Kensington schools and of Royal Academy. Made many drawings on wood for the London Graphic, Cornhill Magazine, and other periodicals, and illustrated the last works of Dickens (Edwin Drood) and of Lever. Exhibited his drawing called Nightfall at Royal Academy in 1868, and his first oil picture, Fair Quiet and Sweet Rest, in 1872. This was followed by Simpletons (1873) ; Applicants for Admission to a *Casual* Ward (1874) ; Betty (1875) ; The *Widower* (1876) ; Marianina, Playmates (1877) ; Return of a Penitent (1879) ; Doubts, Dolly, Venetian Girl (1881) ; (Nina 1882) ; Village Wedding (1883) ; Venetian Life, Venetian Flower Girl (1884) ; Venetians (1885). Mr. Fildes was elected an A.R.A. in 1879. Mrs. Fildes is also a genre painter. Among her works are: Cottage Door (1877) ; Peeling Potatoes (1878).—Meynell, 103 ; Portfolio (1878), 65 ; Century, Feb., 1884 ; Meyer, Conv. Lex., xviii. 319.



FILIPEPI, SANDRO. See *Botticelli.*

FILIPPI, SEBASTIANO, called Bastianino, born in Ferrara in 1532, died there, Aug. 16, 1602. Lombard school. Called also Gratella (Gridiron), from his custom of covering large pictures with crossed lines to reduce them to a small scale. Son and pupil of Camillo Filippi, a painter of some reputation in Ferrara ; went when eighteen years old to Rome, and became a favourite disciple of Michelangelo, of whom he was a weak imitator. His best work is the fresco of the Last Judgment in the Cathedral of Ferrara, now greatly damaged by restoration. Works: Raising of the Cross, Certosa ; Madonna with Saints and Annunciation, Ferrara Gallery.—Lanzi, iii. 205 ; Ch. Blanc, École ferraraise ; Burckhardt, 761.

FILIPPINO. See *Lippi*, Filippino.

FILIPPO, FRA. See *Lippi*, Filippo.

FILIPPO NAPOLITANO. See *Angeli*, Filippo d'.

FINCHLEY, MARCH TO, William *Hogarth*, Foundling Hospital, London. The march of the Guards to Scotland in 1745. While the straggling vanguard are winding away to the horizon, the foreground is filled with the confusion incident to departure. The most prominent figure is a young and handsome Guardsman hopelessly embarrassed by the rival adieux of two ladies ; a drummer is drowning his grief by a vigorous attack on his drum ; an officer kisses a milkmaid, while a soldier pours her milk into his hat, and another steals the pieman's wares while directing his attention to the episode. Painted in 1750 ; engraved by L. Sullivan. The picture was dedicated to the King of Prussia, who made a handsome acknowledgment of the honour.—Dobson, Hogarth, 70.

FINISTÈRE, EVENING AT, Jules *Breton*, John A. Mitchell, Milwaukee, Wisconsin ; canvas, H. about 3 ft. × 4 ft. A party of white-hooded Brittany women near a hamlet at sunset. Painted in 1882 ; Seney sale, New York, 1885.

FINSONIUS (Finson), LOUIS, born in Bruges about 1580, drowned in the Rhône near Arles in 1632. Flemish school, history and portrait painter ; passed his youth in Italy and followed the school of Caravaggio. Went to Naples in 1612, returned to Aix in 1613, and settled at Arles in 1614. Good colourist, style vehement, scrupulous observer of material effects. Works: Resur-

rection (1610), St. John's Church ; Incredulity of Thomas (1613), Church of the Saviour, Aix ; Female portrait (1624), Museum, ib. ; Martyrdom of St. Stephen (1614), Arles Museum ; Magdalen, Marseilles Museum ; Annunciation (1612), Naples Museum.—Biog. nat. de Belgique, vii. 70 ; Kramm, ii. 487.

FIORE, COLANTONIO DEL. See *Colantonio* del Fiore.

FIORE (Flore), JACOBELLO DEL, flourished 1400–1439. Venetian school. Son of Francesco del Fiore, president in 1376 of the guild of painters in Venice, a position held also by Jacobello 1415–36. Painted in the method of the earlier Venetians ; work marked by incorrectness of drawing, harshness of colour, and tawdriness of ornament and of drapery. His Lion of St. Mark (1415) in the Ducal Palace, Venice, his Madonna (1436) in the Venice Academy, and a large picture in the Sacristy of the Duomo at Ceneda, are fair specimens of his manner.—C. & C., N. Italy, i. 2 ; Burckhardt, 588 ; Lermolieff, 395.

FIORENZO DI LORENZO, born at Perugia about 1440–50, died after 1521. Umbrian school, probably a pupil of Benedetto Bonfigli. In 1472 he contracted to paint an Assumption of the Virgin, the principal parts of which are now in the Perugia Academy. Though the figures are of common type and the action is broken and exaggerated, the drawing is good and the execution careful. The influence of Perugino upon Fiorenzo shows itself in a fresco (1475) of the Eternal in a circular glory between Saints, in S. Francesco of Diruta, one of the most important wall-paintings recovered in our day. There are other pictures by him in the Perugia Academy ; a Madonna on a gold ground, dated 1481, Berlin Museum ; Madonna, S. Giacomo, Assisi ; Altarpiece (1485), S. Francesco, Terni ; Head of Christ and Saints, Madrid Museum.—C. & C., Italy, iii. 151 ; Vasari, ed. Le Mon., vi. 30, 56 ; Ch. Blanc, École ombrienne ; Cibo, Niccolò Alunno e La Scuola Umbra, 113 ; Lübke, Gesch. ital. Mal., i. 424.

March to Finchley, William Hogarth, Foundling Hospital, London.

FIORI DA URBINO. See *Barocci*, Federigo.

FIORINI, GIAMBATTISTA. See *Aretusi*, Cesare.

FISCHBACH, JOHANN, born in Castle Grafenegg, Nether Austria, April 5, 1797, died in Munich, June 15, 1871. Landscape and genre painter, pupil of Vienna Academy under Potter and Krafft. Extensively known by his charcoal drawings. In 1840 he moved from Vienna to Salzburg, lived there until 1851, then in the country, and from 1860 in Munich; was made member of the Vienna Academy in 1843. Works: Poachers, Rosenlauig Glacier in Switzerland (1838); Peasant Boy quarrelling with Girl about a Bird (1830), Widow in Graveyard (1838), Museum, Vienna; Ideal Landscape (1830), Huntsmen Resting (1845), Liechtenstein Gallery, ib.; Anxious Expectation (1844), Children Found (1845), View near Salzburg (1858), New Pinakothek, Munich; Salzach Valley and Watzmann (1851).—Allgem. d. Biogr., vii. 47; Andresen, v. 78; Wurzbach, iv. 236.

FISCHER, GOTTLOB, born in Stuttgart, June 27, 1829. History and portrait painter, studied sculpture in Holland, and painting (1853–55) in Paris under Ary Scheffer; returned to Holland, and in 1857 settled in Stuttgart. Works: Bacchante (1856); Protestant Service in a Barn; (1859); Rembrandt in his Studio (1865); Spinoza and the Spiders (1866); King Lear and Cordelia (1873); Tasso in Prison (1876); Portraits of King and Queen of Würtemberg (1875), of Prince Frederic, Baron von Thumb, Baron von Cotta, Count Taube.—Müller, 175.

FISCHER, (JOHANN CHRISTIAN) RICHARD, born in Dantzic in 1826. Landscape painter, pupil of Düsseldorf Academy under Karl Sohn, Theodor Hildebrandt, and Schirmer. From 1854 to 1862 he lived alternately in Berlin and Dantzic, and then settled in the latter place. Works: Sultry Noontide, Early Morning, Noon in the Valley, Dantzic Museum; Evening in the Woods, Under the Oak Trees, Solitude in Eifel Mountains, Vienna Museum; Woodborder in Tyrol, Hamburg Gallery; Hessian Landscape, Darmstadt Gallery; On the Heights in Eifel Mountains; Heath at Sunset (1866); Evening on Baltic Sea.—Müller, 175.

FISCHER, JOHANN GEORG, born at Augsburg in 1580, died in Munich in 1643. German school; history painter, studied in Prague and Italy, imitated Albrecht Dürer. Works: Taking of Christ, Old Pinakothek, Munich; Twelve Apostles, 11 Battle Scenes, Schleissheim Gallery; Ecce Homo, Moritz Chapel, Nuremberg; Trinity (after Dürer), Pommersfelden Gallery.—Nagler, iv. 354.

FISCHER, JOSEF, born in Vienna, Jan. 30, 1769, died there, Sept. 5, 1822. German school; landscape painter, pupil of the Vienna Academy, of which he became a member in 1815. In 1802 he was made director of the Eszterhazy Gallery, Vienna. Works: View of Vienna and the Danube, Vienna Museum; Landscape, Vienna Academy; Storm Landscape, Prague Gallery; others in National Gallery, Pesth.—Allgem. d. Biogr., vii. 76; Wurzbach, iv. 240.

FISCHER, JOSEF ANTON, born at Obersdorf, Allgäu, Feb. 28, 1814, died in Munich, March 20, 1859. History painter, pupil of the Munich Academy under Schlotthauer. Visited Italy with Förster and Schraudolph in 1832, and studied under Heinrich Hess in 1834–40. In 1843 he revisited Italy, studied Fra Angelico, and was influenced by Overbeck. Works: Flight to Egypt (1841), Adoration of the Magi (1844), Visitation (1845), Entombment (1848), New Pinakothek, Munich; Assumption; Descent from the Cross; Nativity; Birth of Mary; Adoration of the Magi.—Allgem. d. Biogr., vii. 77; Regnet, 133.

FISCHER, THEODOR, born in Schwerin in 1816, died there, March 30, 1873. History and portrait painter, pupil in Schwerin of Schumacher, then in Dresden of Bendemann and Richter. Pictures in Schwerin Gallery and Grand Ducal Palace, in Ros-

tock University, and in many churches and chapels of Mecklenburg.—Kunst-Chronik, viii. 431.

FISCHER, VINCENZ, born at Schmidham, Bavaria, April 2, 1729, died in Vienna, Oct. 26, 1810. History, architecture, and landscape painter, first apprenticed with an obscure painter at Passau, then pupil of Vienna Academy; went to Italy in 1753 to study under Tiepolo and Cignaroli, and after his return in 1760 became member of the Vienna Academy, and professor in 1764, as which he enjoyed considerable reputation. Works: Moses and Pharaoh's Crown (1760), Academy, Vienna; Roman Colonnade with Procession (1762), Similar Subject (1769), Museum, ib.; in fresco: Agamemnon shooting Diana's Sacred Doe, Castle Laxenburg, near Vienna; others in Royal Palace at Buda-Pesth, Royal Chapel at Pressburg.—Allgem. d. Biogr., vii. 82; Wurzbach, iv. 247.

FISEN, ENGELBERT, born at Liège in 1655, died there, April 15, 1733. Flemish school; history and portrait painter, pupil of Flemael, then in Rome (from 1671) of Carlo Maratti, whose style he followed closely; returned to Liège in 1679. Of the 653 pictures and portraits he painted, only a few have survived. Works: Martyrdom of St. Bartholomew, Christ on the Cross, St. Bartholomew's, Liège; Descent from the Cross, Chapelle des Femmes incurables, ib.—Biog. nat. de Belgique, vii. 78; Michiels, x. 171.

FISH-GIRL, *Murillo*, Lady Cranstoun, London; canvas, H. 3 ft. 4 in. × 2 ft. 8 in. Peasant girl, seated, full-length, looking front, holding up with left hand the end of the scarf which covers her neck; right hand on handle of basket of fruit, beside which, on ground, is a dish of fish; background, landscape. Probably Aguado sale (1843), 6,900 fr.; bought about 1864 from Mr. Burley. Engraved by Blanchard, in Gallery Aguado.—Curtis, 283; Ch. Blanc, École espagnole; Art Union, 1846; Art Journal, Sept., 1864; Scott, Murillo.

FISHER, KITTY, portrait, Sir Joshua *Reynolds*, Lord Crewe. Kitty Fisher, the Phryne of her day, daughter of a German staymaker. She married in 1766 Mr. Norris, son of the M.P. for Rye, and died in 1771. Half-length, sitting, with a white dove in her lap and another fluttering from the back of the sofa to join its mate.

Kitty Fisher, Sir Joshua Reynolds, Lord Crewe.

Painted in 1759; repetitions in Munro Collection, London, and in Lenox Gallery, New York. Another portrait, at Petworth House, represents her half-length, full face, sitting behind a table on which she rests her arms, with an open letter before her; a third depicts her as Cleopatra dissolving the pearl (engraved by Fisher); a fourth, Lord Lansdowne, in profile, with a parrot on her finger; a fifth, Lord Carysfort, an unfinished head in powder, and a fly-cap, perhaps the loveliest of all. One sold by Chrystie (1874), 114 gs.—Leslie & Taylor, Life, i. 163; Pulling, 22.

FISHER, WILLIAM MARK, born in Massachusetts, contemporary. Landscape painter, pupil of George Inness, and afterwards

studied in Europe. Opened a studio in Boston, but, meeting with little success, removed to London. Lived in 1884 at Steyning, Sussex. Works: Noon (1872); Early Summer (1875); Scotch Hillside, On the Cam (1876); The Meadows (1877); Pastorals (1878); Pevensey Castle, Spring, Weaned Calves, Spring Labour (1879); Coast Pastures, Last of Autumn, Normandy Orchard (1880); Milking Time (1881); Sunlight and Shade, Melancholy Days, Marguerites (1882); Timber Wagon, Early Summer (1883); Sussex Pasture, Homewards (1884); Low Tide, A Sketch in Ireland, A Kerry Pastoral (1885).

FISHERS OF THE ADRIATIC, Leopold *Robert*, Neuchâtel Museum; canvas, dated 1834. Paturle sale (Paris, 1872), £3,320.

FITCH, JOHN L., born in Hartford, Conn., in 1836. Landscape painter, pupil in Hartford of George F. Wright; went to Europe in 1855 and studied under Albert, Max, and Richard Zimmerman in Munich and Milan. Exhibits at the National Academy, of which he is an Associate. Studio in New York since 1866. Works: Mountain Brook (1870); Outlet (1871); In the Cañon-Granville (1873); Stray Sunbeam (1875); In the Woods, Autumn (1876); Twilight on Gill's Brook (1878); Study on Long Island (1879); On Spruce Creek (1880); Study of Beeches (1881); Path near Blue Mountain Lake (1882); Study on the Croton, Pastoral (1883); Study on the Raymondskill, Neglected Road (1884).

FITGER, ARTHUR, born at Delmenhorst, Oldenburg, Oct. 4, 1840. History painter, pupil of Munich Academy, where he was much influenced by Cornelius and Genelli. In Antwerp he studied Rubens, and in Italy (1863–65) the old Venetian masters. Settled in Bremen in 1870. Works: Fisher-Boat attacked by Mermaids; German Saga on Giant's Grave; Erlking's Daughters; Procession of Witches; Waking of Barbarossa; Night and Dreams; Prodigal Son, Good Samaritan, Remberti Church, Bremen; Development of German Civilization, Rutenhof, Bremen; Brema with her Children, Feast of Bacchus, Four Praisers of Wine, Roland and Rose, Rathskeller, Bremen; Five Continents, Four Winds, Bremen's Sea-Trade (1880), Exchange, Bremen.—Müller, 175; Kunst-Chronik, x. 291, 312; xiii. 489; xiv. 569.

FLACCO. See *Fiacco*.

FLAGELLATION (Fr., Christ à la Colonne; Ital., Nostro Signore flagellato alla Colonna; Sp., Cristo á la columna; Ger., Geisselung Christi), the scourging of Christ previous to crucifixion (Matt. xxvii. 26; Mark xv. 15; Luke xviii. 16; John xix. 1). Sometimes called Christ at the Column.

By *Murillo*, Duke of Wellington, London; canvas, H. 1. ft. 4 in. × 10 in. An executioner scourges the Saviour while another prepares the crown of thorns; in background, a wall and a grated window. Three figures, full-length. Companion to Pietà, also in possession of Duke of Wellington.

Subject treated also by Sodoma, Siena Gallery; Antonello da Messina, Venice Academy; Paolo Morando, Verona Gallery; Murillo, Louvre; Gaudenzio Ferrari, S. M. delle Grazie, Milan; Sebastian del Piombo, S. Pietro in Montorio, Rome; Lodovico Carracci, Bologna Gallery; Alonso Cano, Madrid Museum; Zurbaran, Berlin Museum; David Teniers, younger, Madrid Museum; Pelegrino Tibaldi, ib.; Th. van Tulden, Brussels Museum; Fr. Vanni, Vienna Museum; Ambrogio Borgognone, Brera, Milan; Pedro Ruiz, Dresden Gallery; Joseph Heinz, ib.; Karl Lehmann, Church of St. Nicholas, Boulogne-sur-Mer; Hans Holbein, elder, Munich Gallery; Hans Holbein, younger, Basle Museum.

FLAGG, GEORGE WHITING, born at New Haven, Conn., June 26, 1816. Subject painter, pupil of his uncle, Washington Allston; later studied three years in Europe. Painted six years in London before settling finally in New York; elected N.A. in 1851. Works: Jacob and Rachel at the Well; Portrait of Mme. Pico as Cenerentola; Good Samaritan; Landing of the Atlantic Cable;

Murder of the Princes in the Tower; Young Greek; Landing of the Pilgrims; Washington receiving his Mother's Blessing (often engraved); Mouse Boy; Match Girl; Haidee; Scarlet Letter; Columbus and the Egg (1867); Tennyson's Maud (1881); Hester Prynne, Portrait of Dr. Eben M. Flagg (1883); Portrait of a Lady in Fancy Dress, Mrs. S. P. Cleveland, Boston.—Tuckerman, 407.

FLAGG, JARED BRADLEY, born at New Haven, Conn., June 16, 1820. Genre and portrait painter, pupil of his brother, George W. Flagg, and a short time of Washington Allston. Elected N.A. in 1849, on exhibiting Angelo and Isabella. Mr. Flagg, who was instrumental in organizing the Yale College Art Gallery, became a clergyman of the Episcopal Church in 1854, since which time he has rarely exhibited, though he still paints. Ideal works: Measure for Measure (1849); Paul before Felix (1850); Grandfather's Pet; Poet's Captive (1877); Intercepted Letter; Holy Thoughts. Portraits: Of his Father (1836); Commodore Vanderbilt (1876); Bishop Littlejohn (1880); Reverdy Johnson; Henry Stanbery; Judge Peckham; Chief-Justice Church (1884). His sons, Montague and Charles Noel, both pupils of the École des Beaux Arts, are genre painters in New York.—Tuckerman, 408.

FLAHAUT, LÉON, born in Paris, Dec. 6, 1831. Landscape painter, pupil of L. Fleury and of Corot. Medal in 1869; 2d class, 1878; L. of Honour, 1881. Works: Canal of Briare; Sheepfold at Salles, The River Loing; Beach of Berneval; Landscape; Evening; Under the Wood, Souvenir of the Normandy Coast (1869); Farm at Sunset, The Loing (1874); High Sea at Puys, Environs of Montbouy (1878); Evening (1879); Bridge at Mortuaille, The Croisic (1880); Returning to the Farm (1881); Solitude (1882); The River Loing (1883); Ferme de la Brosse (1884); October Morning, On Shore of a Pond (1885).

FLAMENG, FRANÇOIS, born in Paris in 1859. History painter, son of the engraver Leopold Flameng; pupil of Cabanel, Edmond Hédouin, and Jean Paul Laurens. Medal, 2d class, 1879; prix du Salon, 1879. Works: Reading Desk (1875); Portrait of a Bishop, Barbarossa visiting Charlemagne's Tomb (1876); Portrait of his Father (1877); The Girondins Summoned (1879); Capo di Monte Road at Naples, Conquerors of the Bastile (1881); In the Woods, Camille Desmoulins (1882); A Duel (1883); *Massacre* of Machécoul, Rehearsal in 18th Century (1884); Bowlers, Marie Antoinette going to Execution (1885).—Larousse.

FLAMENG, MARIE AUGUSTE, born at Metz (Lorraine), July 17, 1843. Landscape and marine painter, pupil of Palianti, E. Verrier, Dubufe, Mazerolle, E. Delaunay, and Puvis de Chavannes. Medal, 3d class, 1881. Works: Village in Lorraine (1870); Valley of Vancotte, Normandy (1872); Low Tide at Cancale (1874); Fishing Boat at Cancale (1875); Oyster Women in the Bay of Mont Saint Michel (1876); Fishermen at Cancale (1878); Banks of the Seine at Ivry, Yport (1879); A Corner of the Sea at Saint-Vaast-la-Hougue, Sea-weed at Low Tide in La Manche (1880); Fishing Boat at Dieppe (1881), Luxembourg Museum; Three-Master leaving Havre, Schooner at Wharf (1882); Bassin Vauban at Havre (1883); Fishing Bark (1884); Cale de messageries maritimes at Bordeaux (1885).

FLAMM, ALBERT, born in Cologne in 1823. Landscape painter, pupil in Düsseldorf of Andreas Achenbach; later much influenced by Oswald Achenbach (1840-41), with whom he travelled through Italy. Works: Wood Landscape in Sunset (1845); Morning Landscape (1846); View in North Italy (1850); Approaching Storm in the

Campagna (1862) ; Castel Gandolfo (1867) ; Pilatus on Lake Luzerne ; Grave-Ruins near Rome ; Outlook on Bay of Naples ; View near Nerma in Volsker Mountains ; Via Appia near Rome, Kunsthalle, Hamburg ; View of Cumæ, National Gallery, Berlin ; Siebengebirge (1880) ; Coast of Sorrento (1884).— Müller, 177 ; Wiegmann, 381.

FLANDIN, EUGÈNE NAPOLEON, born in Naples, Aug. 15, 1809, died in 1876. Landscape and marine painter, studied in Italy, accompanied the French expedition to Constantine in 1836, visited Persia in 1840–41, and Assyria in 1844 ; published, with the architect Pascal Coste, "Voyage en Perse," (Paris, 1843–54), which made him famous, followed by several other publications on his travels, notably "L'Orient" (1856–64). Medal, 2d class, 1837 ; L. of Honour, 1842. Works : View of Venice, Bridge of Sighs (1836) ; View of Hôtel de Ville in Algiers (1837) ; Storming of Constantine (1838) ; View of Golden Horn and of Stamboul, Great Mosque of Ispahan, View of Constantinople, Entrance of the Bosporus (1855) ; Interior of St. Mark's, Venice, View of Tripolis (1857); Corner of Doge's Palace, Venice (1866).— Larousse, viii. 431.

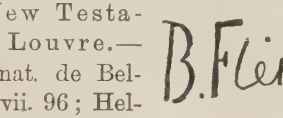
FLANDRIN, (JEAN) HIPPOLYTE, born in Lyons, March 23, 1809, died in Rome, March 21, 1864. History and portrait painter, son of a poor miniature painter ; studied under the sculptor Legendre and under Revoil in the Lyons Academy ; then, with his younger brother, Paul, a pupil of Ingres in Paris. Won in 1832 the grand prix de Rome with his Theseus recognizing his Father, and after living in Rome six years returned to Paris (1838) and executed many decorative works, especially in St. Germain des Prés (1842-61), St. Paul, Nîmes (1847–49), St. Vincent de Paul, Paris (1850–54), Conservatoire des Arts et Métiers (1854), and Church of Ainay, near Lyons (1855). L. of Honour, 1841 ; Officer, 1853 ; Member of Academy, 1853 ; professor of painting, 1857. Works: St. Clair healing the Blind (1836), Nantes Cathedral ; Reverie, Nantes Museum ; Euripides (1835), Dante and Virgil in Purgatory (1836), Lyons Museum; Christ blessing Little Children (1837), Lisieux Museum ; Savonarola preaching in Florence (1840) ; Mater Dolorosa (1844) ; Study of Figure (1855), portrait of Young Girl (1863), Louvre, Paris ; Tower of Babel (1861), Lille Museum ; portraits of Cherubini after Ingres, Marie Anne de Bourbon, Marie Françoise de Noailles, Cardinal de Tournon, Diana of Poitiers, Versailles Museum ; and portraits of Napoleon III., Jérome Napoleon, Comte Duchâtel, Comtesse Duchâtel, Comte Walewski, and M. Say.— Delaborde, Lettres et Pensées (Paris, 1865) ; Christian Painter of 19th Century (London, 1875) ; Ch. Blanc, Artistes de mon Temps, 263 ; Gaz. des B. Arts (1864), xvii. 105, 243 ; (1865), xviii. 66, 187 ; (1868), xxiv. 20.

FLANDRIN, JEAN PAUL, born in Lyons, May 8, 1811. Landscape painter, brother of Hippolyte, pupil of Ingres. Medals : 2d class, 1839 ; 1st class, 1847 ; 2d class, 1848 ; L. of Honour, 1852. Works : Exile's Farewell (1839); Shepherds' Brawl, Lioness Hunting (1847); Penitents of the Roman Campagna (1840); Solitude, Sabine Mountains (1852), Luxembourg Museum ; Nymph's Grotto, Gorge of Atlas, The Archers (1855); Jesus and the Canaanite Woman, The Rhône, (1857); Environs of Marseilles (1859), Angers Museum; Flight into Egypt, Ministry of State; Park of Vaux-le-Peng (1861); Valley of Montmorency (1863); Souvenir of Yères, Souvenir of Southern France (1865); View in Languedoc, Souvenir of Bugey (1866); Solitude (1867); By the Water, Abandoned Race-Course (1868); Idyl, During the Harvest (1869); Grove of Green Oaks, Palace of the Popes at Avignon (1870); Souvenir of Provence (1873); Souvenir of Provence, Idyl, Meadow near Nantua (1874); Souvenir of

Bas-Breau, Border of a Pine Wood at Pornic (1875); Landscape, In the Woods (1876); Garden near Nîmes (1877); View near Étretat (1878); View in Provence, View at Bugey (1879); River Alberine, Road of Étroits near Lyons (1880); Souvenir of Bugey, Provence (1881); Road near Montmorency, View from the Heights above Sèvres (1882); Landscape, Autumn near Montmorency (1883); In Autumn, Diggers at Work (1884); Autumn Reminiscence, Shades (1885). Pictures in the Museums of Nîmes, Lyons, and Langres. His elder brother, Auguste René (1804–43), pupil of Ingres, was director of Lyons Academy.—Bellier de la Chavignerie, i. 556.

FLATZ, GEBHARD, born at Wolffurt, Vorarlberg, June 11, 1800. History painter, pupil of Vienna Academy; then studied at Munich, and went to Rome, where, excepting a short stay at Innsbrück, he has since lived, forming himself after the works of Fra Angelico and Raphael, allied in close friendship with Overbeck, and, like him, among the foremost modern painters of religious subjects. Most of his works have been bought for England and America. Works: Paris challenged by Hector (1827), Ferdinandeum, Innsbrück; Allegory on Incarnation of Christ (1842); Madonna (1843); Transfiguration of St. Francis (1845); Abraham and the Angels; Madonna adoring the Infant; Fiesole after a Vision painting the Madonna; Mary with Martha, John and Lazarus listening to the Lord; Christ bestowing upon Souls in Purgatory the Boon of his Sacrifice (1854); Bishop of Lodi, the Founder of Figlie del sagro Cuvre at Trent; Mary and Joseph adoring the newborn Saviour, Imperial Chapel, Vienna; St. Francis Xavier on his Death-bed; Cycle of Five Scenes in Life of Christ (1858). In fresco: Cycle representing the Teaching of Christ.—Wurzbach, iv. 264; xxvi. 379.

FLEMAEL (Flémalle), BARTHOLET, born at Liège, May 23, 1614, died there, July 10, 1675. Flemish school; history and portrait painter, son of Renier Flemael, glass-painter; pupil of Gerard Douffet and of Jordaens; went to Italy in 1638, stayed principally at Rome and Florence, and on his way homeward painted with great repute in the Carmelite and Augustin churches in Paris, where, on a second visit in 1670, he was made member and professor of the Academy. Returned to Liège in 1647, and two years later took up his abode temporarily at Brussels. Shows the influence of Nicolas Poussin. Works: Chastisement of Heliodorus, Brussels Museum; Flight of Æneas from Troy, Dresden Gallery; Alexander leaving for Asia, Death of Lucretia, Cassel Gallery; Raising of the Cross, Crucifixion, Liège Museum; Nativity, Caën Museum; Mysteries of the Old and New Testaments, Louvre.—Biog. nat. de Belgique, vii. 96; Helbig, Hist. de la peinture à Liège; Fétis, Les Artistes belges à l'étranger, ii. 374.



FLERS, CAMILLE, born in Paris, Feb. 15, 1802, died at Annet (Seine-et-Marne), June 27, 1868. Landscape painter, pupil of Pàris. Bred in the old school of landscape painting, but became a leader of the new in 1831. His best works were painted before 1855. Medals: 3d class, 1840; 2d class, 1847; L. of Honour, 1849. Works: Cascade of Pissevache (1831); Mill on the Marne; View of the Meilleraye; Road in Normandy, Environs of Dunkirk; Animals in a Pasture, Castle of Arques; Environs of Compiègne; Mill of Toucque, Island of Samoïs (1838); Banks of the Marne (1848); Four Seasons (1855); eight views and interiors (1857); Willows on the Beuvronne; Mill of Coillour (1859); Hazel Trees on Banks of the Bresle; Orchard at Aumale; Henriette Island at Annet; Tuileries du Perrey at Havre; Water-Mill near Quillebœuf; Washing-Places on the Bresle; Mill at Annet (1861); The Allier at Vichy after an Inundation; Mill at Aunay (1863).—Bellier de la Chavignerie, i. 557.

FLEURY, FRANÇOIS ANTOINE LÉON, born in Paris, Dec. 18, 1804, died Oct. 19,

1858. Landscape and history painter, son and pupil of Claude Antoine F., history and portrait painter of beginning of 19th century; later pupil of Hersent and Bertin. Subjects usually taken from central France. Medals: 3d class, 1841; 2d class, 1837; 1st class, 1845; L. of Honour, 1851. Works: Baptism of Christ, St. Marguérite, Paris; Saint Geneviève, St. Etienne du Mont, ib.; Ischia (1833); Environs of Maubeuge, View of Clermont, Hell's Hole, The Bridge of Arche (1840); Village of Cagnes (1845), formerly in Luxembourg Museum; Monte Calvo, near Nice, Mill of Coutivert (1847); The Grove, Pasture in Normandy, Environs of Trouville (1852), bought by the Emperor; View on Coast of Genoa, Orléans Museum; Landscape, Nantes Museum.—Gaz. des B. Arts (1859), i. 302.

FLICKEL, PAUL, born in Berlin, April 8, 1852. Landscape painter, pupil of Weimar Art School under Theodor Hagen, went in 1874 to Düsseldorf, and settled in 1876 in Berlin; travelled in Germany and Austria, and in 1877 in Italy. Works: Garden near Naples; Villa d'Este; View of Naples from Capo di Monte.—Müller, 178.

FLIGHT INTO EGYPT (Fr., Fuite en Egypte; It., Fuga in Egitto; Sp., Huida á Egipto; Ger., Flucht nach Egypten). The flight of Jesus, Mary, and Joseph into Egypt to escape the pursuit of Herod.

By *Claude* Lorrain, Dresden Museum; canvas, H. 3 ft. 3 in. × 4 ft. 4 in. The Virgin, with Jesus in her arms, is mounted upon an ass, which is preceded by an angel; behind, Joseph, leaning on his staff. The landscape, one of the most beautiful by the painter, has a cascade in the middleground, which forms a rivulet crossed by a bridge; in background, a city and mountains. Other figures, besides the Holy Family, are two travellers in antique costume, and a shepherd and shepherdess. From the Mazarin Collection. Another Flight into Egypt by Claude, engraved by Morel, is in the Ashburton Collection, London.

By Alexandre *Decamps*, private gallery, Paris; canvas, H. 9 in. × 1 ft. 1 in. The Holy Family about to cross a torrent at evening; an angel leads by the bridle the ass upon which the Virgin and Child are sitting. Salon, 1850; Pereire sale (1872), 15,150 francs.

By Edwin *Long*, London; canvas, H. 8 ft. × 16 ft. Called by the painter Anno Domini. The Holy Family in foreground, the Virgin and Child seated upon an ass, beside which walks Joseph; beyond, issuing from the gate of an Egyptian temple in background, at the left of which the Pyramids are seen, marches a procession—minstrels followed by bearers of the golden image of Isis, by priests, by a Roman officer in a chariot, and by the sacred bull Apis. In the foreground, near the Holy Family, are a young lover fastening an amulet around the neck of his betrothed, a negro carrying for sale a tray of Egyptian gods, and a mother holding in her arms a sick child, before whose unconscious face three girls and a negro girl-slave hold up images of the gods.

By Holman Hunt. See *Triumph* of the Innocents.

By *Murillo*, Duchesse de Galliera, Paris; canvas, H. 7 ft. × 5 ft. 6 in. The Virgin, mounted on an ass walking to right, tenderly regards the Child, who lies with his head on her right arm; St. Joseph, in broad-brimmed hat and mantle, walks leading the animal: night scene—landscape of arid country with tree on left. First manner. Painted about 1648 for convent of La Merced Calzada, now the Seville Museum; carried off by Soult; sold at his sale for 51,500 fr.—C. Bermudez, ii. 59, Carta, 55; Ponz, Viage, ix. 107; Curtis, 167.

By *Rubens*, Louvre; wood, H. 2 ft. 6 in. × 3 ft. 3 in. Night scene, the stars and the moon reflected in the water of a river which the Holy Family are about to cross. Mary, holding Jesus in her arms, is seated upon an ass led by an angel, while a second angel flies at her right; Joseph, walking with his staff, turns and looks with anxiety at two

horsemen galloping to right on the river-bank; in background, left, under a rock shaded by trees, shepherds and their flocks around a fire. Collection of Louis XIV. Engraved by I. C. Marinus; C. Galle; R.

Flight into Egypt, Murillo, Duchesse de Galliera.

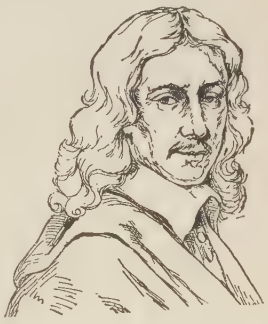
Lowry. Same composition with changes, Cassel Gallery, to which it was returned in 1815 from Paris.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. A lovely landscape, with the Madonna and St. Joseph pacing along a shady path on the banks of a river. The Virgin's head is very beautiful; the head of the ass is wonderfully painted.—Ruskin, Stones of Venice, iii. 328.

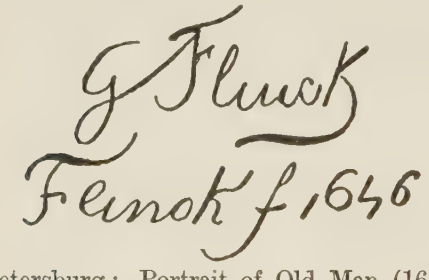
By Adrian van der *Werff*, Hague Museum; wood, H. 1 ft. 6 in. × 1 ft. 3 in.; signed, dated 1710. The Virgin, with Jesus in her arms, is seated upon an ass led by Joseph beside a stream, near which are trees and the ruins of a portico. Painted by the artist for his daughter, who sold it for 4,000 florins to J. van Schuylenburg, at The Hague, from whom it passed through several other hands to the Hague Museum. Carried to Paris under the empire; returned in 1815. Engraved by Avril in Musée français.—Filhol.

Subject treated also by Guido, Brussels and Naples Museums; Carlo Maratti, Vienna Museum; Il Scarsellino, Dresden Museum; Alessandro Turchi, Madrid Museum; Luca Cambiaso, Palazzo Barberini, Rome; Gaudenzio Ferrari, Church of Minorites, Varallo; Lodovico Cardi, Louvre; L. Bassano, Madrid Museum; Murillo, Hermitage, St. Petersburg; id., Pesth Gallery; id., Mrs. Culling Hanbury, Bedwell Park, Herts; Adam Elsheimer, Munich and Dresden Galleries, Louvre, and Liechtenstein Gallery, Vienna; Domenico Feti, Vienna Museum; Filippo Lauri, ib.; Herri de Bles, ib.; Joachim de Patinir, Munich and Madrid Museums and London Gallery; Velvet Brueghel, Besançon Museum; Frans Francken, elder, Dresden Museum; Frans Francken, younger, Uffizi, Florence; François Boucher, Hermitage, St. Petersburg; Eugène Devéria (Salon, 1838); P. A. Jeanron (Exposition Universelle, 1855); Joseph Beaume (ib.); J. J. Bellel (ib.); Paul Flandrin (Salon, 1861).

FLINCK, GOVAERT, born at Cleves, Jan. 25, 1615, died in Amsterdam, Feb. 2, 1660. Dutch school; history and portrait painter, pupil of Lambert Jacobzen at Leeuwarden, then of Rembrandt, under whom his talent developed so rapidly that after one year his pictures could scarcely be distinguished from those of the master. He left Rembrandt in 1638, and took the freedom of Amsterdam in 1652. After Eeckhout, he was the scholar who approached nearest to Rembrandt. His best pictures are of the period 1640–50; later, having studied the old Italian masters, he aimed at precision of form rather than at



chiaroscuro effects, and lost ground. He enjoyed the favour of the Elector William of Brandenburg, and of Prince Maurice of Nassau, for whom he executed many pictures. Works: Annunciation to the Shepherd, Portrait of a Young Girl (1641), Louvre; Female portrait (1640), Brussels Museum; Loving Couple (attributed), Antwerp Museum; Isaac blessing Jacob (1638), Fête of the Civic Guard (1648), National Museum, Amsterdam; Marcus Curius Dentatus, Solomon praying for Wisdom, Royal Palace, ib.; The Archers (1642), City Hall, ib.; Portrait of a Man and his Sister (1646), Rotterdam Museum; Solomon and Queen of Sheba (with Dirk van Delen), Lille Museum; Female portrait (1636), Brunswick Museum; do., Städel Gallery, Frankfort; Woman and Child, Darmstadt Museum; Guard Room, Old Pinakothek Munich; 3 male portraits (two dated 1639, 1643), David and Uriah, Dresden Gallery; Female portrait (1641), Expulsion of Hagar, Berlin Museum; 2 portraits, Copenhagen Gallery; 3 portraits (one dated 1637), Hermitage, St.



Petersburg; Portrait of Old Man (1651), Vienna Museum; Portrait of a Lady (1648), Marquis of Bute, London; Bathsheba's Appeal to David, National Gallery, Dublin.—Allgem. d. Biogr., vii. 122; Ch. Blanc, École hollandaise; Havard, A. & A. hol., ii. 73; Repertorium f. K., iv. 108; Riegel, Beiträge, ii. 269; Zeitschr. f. b. K., x. 224, 381.

FLORA. See *Columbine.*

FLORA, *Titian,* Uffizi, Florence; canvas, life-size figure, seen to hip. A woman, lightly clad, her hair looped with a silken cord and falling in waves to the bosom, strives with one hand to hold the muslin falling from her shoulders while presenting roses, jessamines, and violets with the other to some unseen person. Painted about 1520. Once owned by Don Alfonzo Lopez,

Flora, Titian, Uffizi, Florence.

who also owned the Ariosto of Cobham Hall; first exhibited in Florence in 1793, when taken from the Duke's Guardaroba.—C. & C., Titian, i. 270; Lavice, 53.

FLORA, TRIUMPH OF, Nicolas *Poussin,* Louvre, Paris; canvas, H. 5 ft. 5 in. × 7 ft. 11 in. At right, Flora, seated upon a chariot, drawn by two loves or zephyrs, and preceded by women and men singing and dancing, is accompanied by nymphs, youths, and loves bearing flowers; two loves, flying, are about to crown her; a warrior, standing, offers flowers in a buckler. Painted about 1630 for Cardinal Omodei, whence passed to collection of Louis XIV. Engraved by E. Fessard (1770), Audran, Marie Horthemels.—Filhol, iii. Pl. 199; Villot, Cat. Louvre.

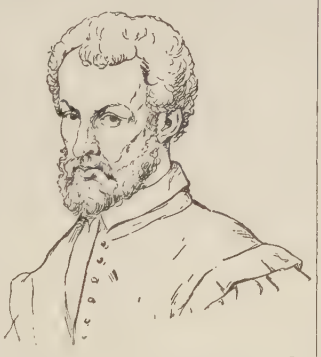
FLORE. See *Fiore.*

FLORENTIA, ANDREA DA. See *Andrea.*

FLORENTINE POET, Alexandre *Cabanel*, J. H. Warren, Hoosic Falls, N. Y. A young poet reading one of his compositions to youthful listeners, seated on a marble bench in a garden. Salon, 1861. Engraved by A. Huot. Replica, Israel Corse, New York.

FLORIGERIO, SEBASTIANO, of Udine, born about beginning of 16th century, died after 1543. Venetian school; pupil and son-in-law of Pellegrino. In 1525 he painted an altarpiece for S. M. di Villanuova near San Daniele, and later the Conception, now in Venice Academy. The St. George and the Dragon in S. Giorgio of Udine was ordered in 1529. He afterwards painted in Padua until 1533. In 1539 he killed a man in a quarrel at Udine and fled to Cividale, where he remained until 1543, when he returned to Udine.—C. & C., N. Italy, ii. 300; Vasari, ix. 30; Lübke, Gesch. ital. Mal., ii. 603.

FLORIS, FRANS (Frans de Vriendt), born in Antwerp about 1517–18, died there, Oct. 1, 1570. Flemish school; history and portrait painter, son and pupil of Cornelis de V., a stone-cutter,



then at Liège pupil of Lambert Lombard; also studied in Italy under influence of Michelangelo. In 1540 admitted into the guild at Antwerp, where he opened a school, frequented by many scholars, among whom were several afterwards great masters. Led a very wild life, which prevented his attaining the fame and fortune that his great talent and the patronage of his friends offered him. His sons, Jean Baptiste and Frans, were both painters. Works: Fall of the Angels (1554), Adoration of the Shepherds, St. Luke painting the Virgin, Antwerp Museum; Nine Muses, Christ and Little Children, Water-Wedding at Middelburg, Amsterdam Museum; Last Judgment (1566), Adoration of the Magi (finished 1571 by Hieronymus Francken), Brussels Museum; Falcon Hunter (1558), Mars and Venus surprised by Vulcan, Venus and Cupid, Brunswick Museum; Taking of Christ, Cassel Gallery; Cain and Abel, Copenhagen Gallery; Venus and Mars (1547), Lot and his Daughters, Berlin Museum; Figure of a Woman, Old Pinakothek, Munich; Adam and Eve under the Tree, Adam and Eve driven from Paradise, Holy Family, Vienna Museum; Deluge, portraits (2), Madrid Museum.—Ch. Blanc, École flamande; Biog. nat. de Belgique, vii. 120; Cat. du Musée d'Anvers (1874), 139; Dohme, 1ii.; Fétis, Cat. du Mus. royal, 317; Michiels, v. 292; Riegel, Beiträge, ii. 17; Rooses (Reber), 93; Van den Branden, 173.

FLORIZEL AND PERDITA, Charles R. *Leslie*, South Kensington Museum; canvas, H. 1 ft. 9 in. × 2 ft. 5 in. Scene from Winter's Tale, Act IV., Scene 3. Perdita, standing, presenting flowers to Polyxenes and Camillo, seated at right in shepherd's cottage; behind her is Florizel, and at her side, at left, Dorcas, a true shepherdess. Royal Academy, 1837. Engraved by L. Stocks.—Art Journal (1867), 4.

FLOWER GIRL, *Murillo*, Dulwich Gallery; canvas, H. 3 ft. 11 in. × 3 ft. 2 in.; has been enlarged, original size 3 ft. 5⅝ × 2 ft. 9⅝. In white turban, yellow robe, white sleeves, seated on a stone bench, holding with both hands the end of a brown embroidered scarf which falls from her left shoulder, and smilingly offering to the spectator the four roses it contains; on left a pilaster; at right a landscape with cloudy sky. Countess de Verrue sale, 1737; Blondel de Gagny sale, Paris (1776), 12,000 liv.; Calonne sale, London (1795), £672, to Mr. Desenfans, whose heir, Sir Francis Bourgeois, bequeathed it to Dulwich College. Old copy in Akademie der Bildenden Kunst,

Vienna. Engraved by J. H. Robinson, P. Lightfoot, S. C. Hall, R. Graves, A. H. Payne, R. Cockburn, C. Cousen.—Curtis, 281; Art Journal, 1877; Art Union, 1841; Scott, Murillo; Waagen, ii. 346; Ch. Blanc, Murillo, 16; Jameson, Public Galleries, 483; Richter, Dulwich Cat., 99.

FLOWER MARKET, Firmin *Girard*, T. R. Butler, New York. Scene on the quay where the flower-market of Paris is held, with groups buying and selling; in background, the Seine and architecture. Salon, 1876. Etched by Gustave Greux.—L'Art (1876), ii. 300; iii. 240.

FLÜGGEN, GISBERT, born in Cologne, Feb. 9, 1811, died in Munich, Sept. 3, 1859. Genre painter, pupil of Düsseldorf Academy. In 1835 he settled in Munich. Has been called the German Wilkie on account of the similarity in subject and character of his works to those of the Scotch master. Works: Servants Surprised (1839), Hermitage, St. Petersburg; Chess Players, Interrupted Marriage Contract (1840); Unlucky Player (1841), Mentz Museum; Deciding the Lawsuit (1847); Betrothal, Tasting Wine, Morning Kiss, Opening of Will, Money Changers (1850); Seizure for Debt at Young Musician's (1854); Disappointed Legacy Hunters (1848), Hanover Gallery; Speculators; Last Moments of King Frederic Augustus of Saxony; Anteroom of a Prince (1859), New Pinakothek, Munich.—Allgem. d. Biogr., vii. 140; Brockhaus, iv. 982.

FLÜGGEN, JOSEF, born in Munich, April 3, 1842. History and portrait painter, son of Gisbert, pupil of Munich Academy and of Piloty, went in 1866 to Paris, London, Brussels, and Antwerp, where he was influenced by Leys. Now professor in Munich Academy. Works: Elizabeth of Thuringia (1867); The Hostess' Daughter (1869); Family Happiness; On Coast of Genoa; Pouting Love-Couple; Milton dictating Paradise Lost; Landgravine Margaret taking Leave of her Children; Regina Imhof (1877); Baptism of Emperor Maximilian I. (1879); First Booty (1881); Last Jewel (1884); King Karl's Sea-trip (1885), Royal Palace, Bucharest.—Brockhaus, vi. 929; Illustr. Zeitg. (1882), i. 9; N. illustr. Zeitg. (1880), ii. 503; Land und Meer (1870), i. 212; Zeitschr. f. b. K., xix. 135.

FOGOLINO, MARCELLO, of Vicenza, first half of 16th century. Venetian school; a native of the district of Friuli, he was apprenticed at Vicenza, and spent some of his later years in San Vito; painted also in Pordenone and in Trent. His early work is in the manner of Verlas and Speranza, but his later pictures show the influence of Raphaelesque models. Among the latter are the Virgin crowned by Angels in the Santissima Trinità, Trent, and the Madonna and Saints in the church of Bovo, near Trent.—C. & C., N. Italy, i. 443.

FOHR, DANIEL, born at Heidelberg, May 13, 1801, died at Baden-Baden, June 25, 1862. Landscape painter, brother of Karl Ph. F., self-taught, came in 1829 to Munich, where he rapidly gained reputation. Works: Wood Landscape with Mazeppa, View of Königsee (1836); The Steinberg near Berchtesgarten (1837), Four Seasons or Four Epochs of German History, Carlsruhe Gallery.

FOHR, KARL PHILIPP, born at Heidelberg, Nov. 26, 1795, died in Rome, June 29, 1818. Landscape painter, pupil of Munich Academy. Influenced by Josef Anton Koch at Rome, where he was drowned while bathing in the Tiber. Works: In Carlsruhe and Darmstadt Museums, and Städel Gallery, Frankfort. — Allgem. d. Biogr., vii. 147; Dieffenbach, Leben des Malers K. F. (Darmstadt, 1823).

FOLTZ, PHILIPP, born at Bingen, May 11, 1805, died in Munich, August 5, 1877. History and genre painter, pupil of Düsseldorf and Munich Academies under Cornelius, whom he assisted in the decoration of the Glyptothek. After painting some frescos in the new Royal Palace, he went to Rome in 1835, and on his return became professor at the Munich Academy in 1839, and director of the Central Gallery in 1855.

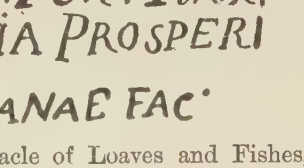
Works: Suliote Woman keeping Watch for her Father, Huntsman on Rocky Cliff, Fishermaiden on Strand, Fisherman's Family expecting Father, Fisherwoman on Achen Lake, Two Chamois Hunters, Hunter and Shepherdess, Knight and his Sweetheart, Greek Women on Battlefield all in (1826–35); Two Madonnas, Holy Family, The Diver, The Princess, Count of Hapsburg (1835–38); Minstrel's Curse (1838), Cologne Museum; Scene on the Isar near Munich, Darmstadt Museum; Madonna (1839); Emperor Sigismund, Römersaal, Frankfort; Frederic Barbarossa kneeling before Henry the Lion (1852); Age of Pericles, Maximilianeum, Munich; Italian Mother with Children by the Sea, Pilgrimage in the Mountains, Peasant Woman and Child; Scene from Defence of Tyrol, Brera Gallery, Milan; two great Hunting Scenes; Rhine Legends, Schönborn Palace, Munich; Götz von Berlichingen and the Monk, Vienna Museum; King Louis I. and Family looking at Painting, Madonna, Frauenlob. Frescos: Foundation of Academy of Science, and four Allegorical Figures, Arcades, royal garden, Munich; twenty-three scenes from Schiller's and nineteen from Bürger's Ballads, Royal Palace, Munich; Times of Day, Gods of Greece instructing Man, Schönborn Palace, Munich.—Allgem. d. Biogr., vii. 150; Brockhaus, vi. 943; Kunst-Chronik, xii. 771; Illustr. Zeitg. (1881), i. 333.

FONTAINE, EDMÉ ADOLPHE, born at Noisy-le-Grand (Seine-et-Oise), May 8, 1814. Portrait, genre, and landscape painter, pupil of Léon Cogniet. Medal, 3d class, 1852. Works: Ibrahim Pasha at the Military School of Saint Cyr (1847–85); Supreme Court at Versailles (1850–55); Visit of Napoleon III. to School of Saint-Cyr (1853); The Letter (1857); Attack of Selinghinsk Earthwork, February 23, 1855 (1859); Mass at Pont l'Abbé, Studio Interior (1861); Cæsar and his Fortune (1863); Bay of Audierne, Finistère, Villa of Quintilian on the Via Appia (1875); Studio Interior (1878).—Bellier de la Chavignerie, i. 561.

FONTAINEBLEAU, FOREST OF, Narciso *Diaz* de la Peña, T. W. Walters, Baltimore; canvas, H. 2 ft. 6 in. × 2 ft. 1 in.; dated 1871. Autumn scene. Diaz painted many views of the Forest of Fontainebleau, some of which are in the following collections: W. H. Vanderbilt, New York; Samuel Hawk, ib.; M. Graham, ib.; J. W. Drexel, ib.; J. T. Martin, Brooklyn; R. C. Taft, Providence; H. P. Kidder, Boston; Mrs. W. P. Wilstach, Philadelphia.

By Theodore *Rousseau*, Louvre; canvas, H. 4 ft. 7 in. × 6 ft. 5 in.; signed. Sunset scene on the border of the forest. Salon of 1855; formerly in Luxembourg. Rousseau spent many years in the Forest of Fontainebleau, which supplied him with numerous subjects.

FONTANA, LAVINIA, born in Bologna, Aug. 26, 1552, died in Rome in 1614. Bolognese school; daughter and pupil of Prospero Fontana; married Paolo Zappi, son of a rich merchant of Imola, who aspired to be a painter, but without success. Lavinia went to Rome about 1592, and won considerable reputation as a portrait painter. She also executed several altarpieces like her father's in colour, but inferior in design and execution. Works at Bologna: Virgin and Saints, S. Giacomo Maggiore; do., La Madonna del



Baracano; Miracle of Loaves and Fishes, Chiesa dei Mendicanti; Crucifixion, S. Lu-

cia ; Birth of Virgin, S. Trinità ; Madonna, Ascension, Pieve di Cento.—Malvasia, i. 173; Lanzi, iii. 42 ; Ch. Blanc, École bolonaise ; Gualandi, Guida, 138, 140, 166.

FONTANA, PROSPERO, born in Bologna in 1512, died in Rome in 1597. Bolognese school, pupil of Innocenzo da Imola ; went to France to aid Primaticcio at Fontainebleau, but was taken ill and had to return. Painted chiefly in Bologna and in Rome. He was devoted to pleasure, and his many (chiefly historical) works are executed with little care. His best pictures are his portraits. Among his works are : Decorations in Vigna di Papa Giulio near Rome ; Altarpiece, S. Salvatore, Bologna ; Entombment, Bologna Gallery ; Charity of S. Alexis, S. Giacomo Maggiore, Bologna ; Holy Family, Dresden Gallery ; Annunciation, Brera, Milan ; Visitation, Estense Gallery, Modena.—Malvasia, i. 173 ; Lanzi, iii. 42 ; Ch. Blanc, École bolonaise ; Vasari, ed. Le Mon., ix. 95 ; xii. 111 ; xiii. 5, 183.

FONTANA, ROBERTO, born in Milan in 1844. Genre painter, pupil of Milan Academy. Medal, Milan, 1876. Works : Scene in Robert le Diable ; Wooing ; Æsop relating his Fables (1876).

FONTENAY, ALEXIS DALIGÉ DE, born in Paris, April 29, 1813. Landscape painter, pupil of Watelet and Hersent. Has won a good reputation as a faithful delineator of nature. Medals : 3d class, 1841 ; 2d class, 1844, 1861, and 1863. Works : View on the Grimsel Road (1841) ; View on Road to the Maladetta, Pyrenees (1843), Marseilles Museum ; Environs of Luz (1844); Great Sulphur Mine (1845) ; Fort Royal (1847) ; Bernese Oberland (1848) ; Road from Bastia to Ajaccio (1852) ; Isle of Elba (1852), Montauban Museum ; Farm and Castle (1855), Nantes Museum ; Valley of Lauterbrunnen (1857), Montpellier Museum ; Gulf of Ajaccio (1859), Strassburg Museum ; Wetterhorn and Grindelwald (1861) ; Castle of Unspunnen (1863), Saint-Quentin Museum ; View in Bernese Oberland, Gallery at Monaye (1863) ; View near Unterseen, Castle of Gaillard (1864), Lisieux Museum ; Seine near Ruins of the Castle of Tancarville, Top of the Sulphur Mine in Guadaloupe (1865) ; Village of Unterseen, Church of St. Bernard de Comminges (1866) ; Village of Vezillon, High Tide between Havre and Honfleur (1868), Laval Museum ; Seine between Rouen and Havre (1869) ; View in Valley of the Touque (1870) ; Road from Meyringen to Goutan (1872) ; Farm near Rouen (1874) ; Seine at Les Andelys (1875) ; Ruins of Castle in Valley of Lauterbrunnen (1876); Farm on Heights of Avranches (1877); Villiers (1878) ; Farm near Pontorson, Pic du Midi near Pau (1879) ; Coast of Honfleur, Farm in Normandy (1880) ; Farm in Picardy, View near Villiers-sur-Mer (1882) ; Squall on the Coast of Normandy, Cliffs at Puy (1883) ; Cliffs near Château of Dieppe (1884); Last Judgment, Entrance to Dieppe (1885).

FONVILLE, HORACE, born at Lyons in 1832. Landscape painter, pupil of his father and of Appian. Works : Château de la Pape near Lyons (1833) ; View of Lyons (1840); Landscape in the Haut-Bugey (1864); At Rossillon, Ain (1870) ; Road in Mountains of Haut-Bugey (1874), Luxembourg Museum ; Ain River at Neuville (1876) ; Souvenir of Virieux-le-Grand (1877) ; Landscape in Bugey (1879).

FOPPA, VINCENZO, the elder, born at Foppa, province of Pavia, died in Brescia in 1492. Lombard school ; a disciple probably of Squarcione, but nothing known of him before his engagement in Milan in 1456, when he called himself a citizen of Brescia. In 1461 he was in Pavia, where he painted in 1462 frescos in the Carmine, and in 1465 a chapel in the Certosa. At a later date he worked in Savona and in Brescia. His earlier pictures show the prominent characteristics of the Paduan school, but in the course of years he shook off Mantegnesque peculiarities and gained the mastery which comes from long practice. Among his best extant works are the St. Sebastian, Brera, Milan, and the altarpiece in six panels in S.

M. di Castello, Savona, dated 1489. Other examples are : Adoration of the Magi, National Gallery, London, ascribed to Bartolommeo Suardi, and frescos in the Carmine, Brescia, also St. Jerome, Crucifixion, Bergamo Gallery.—C. & C., N. Italy, ii. 2 ; Vasari, ed. Le Mon., iii. 285 ; vi. 84 ; Siret, 323 ; Calvi, Notizie, etc., 55 ; Ch. Blanc, École milanaise ; Burckhardt, 607 ; Lübke, Gesch. ital. Mal., i. 487.

FOPPA, VINCENZO, the younger, of Brescia, 16th century. Lombard school; probably son and pupil of above, in his frescos in S. Giulia, S. Salvatore, and S. M. in Solario, Brescia. In his later works, in S. M. delle Grazie and S. Nazzaro e Celso, Brescia, he shows himself a follower of Moretto and Romanino.—C. & C., N. Italy, ii. 432 ; Burckhardt, 610.

FORABOSCO. See *Ferabosco.*

FORBES, EDWIN, born in New York in 1839. Landscape and genre painter, pupil of A. F. Tait in 1859. During the American civil war he acted as special artist for Frank Leslie's illustrated paper, and subsequently painted his Lull in the Fight. His Life Studies of the Great Army, etchings on copper, were presented to the United States Government by General Sherman, and are preserved in the War Office at Washington. In 1877 he was elected an honorary member of the London Etching Club. Studio in Brooklyn. Works : Early Morning in an Orange County Pasture (1879); On the Skirmish Line, Stormy March, Roughing, On the Meadows (1880); Evening in the Sheep Pasture (1881).

FORBIN, LOUIS NICOLAS PHILIPPE AUGUSTE, Comte de, born at Château de la Roque d'Anthéron (Bouches-du-Rhône), Aug. 19, 1777, died in Paris, Feb. 23, 1841. Landscape and interior painter, pupil in Lyons of Boissieu and in Paris of David ; took part in the several campaigns between 1795 and 1809, when he resigned, and in Rome devoted himself to art ; returned to Paris in 1814, and after the restoration was made member of the Institute and director of the royal museums. He reorganized the Louvre, and founded the Luxembourg Museum. In 1817–18 he visited Syria, Greece, and Egypt, and in 1819 published a splendid work, "Voyage dans le Levant." The figures in his pictures were supplied by Granet. Chamberlain ; L. of Honour, 1809 ; Officer, 1817 ; Commander, 1822 ; Order of St. Michael ; member of many Academies. Works : Interior of Ancient Monument (1800); Death of Pliny at Eruption of Vesuvius (1806); Nun in Prison of Inquisition (1817); Death of King Andrew of Hungary, Inez de Castro (1819); Interior of Monastery (1824); Procession of the League (1831); Vestibule of Monastery (1830), Chapel in Coliseum (1834), with Granet, Louvre ; Moor accused of aiding Flight of a Nun.—Larousse, viii. 586 ; Villot, Cat. Louvre ; Meyer, Gesch., 148.

FOREST, JEAN BAPTISTE, born in Paris in 1636, died there, March 17, 1712. French school; landscape painter, son and pupil of Pierre Forest, then in Rome pupil of Pietro Francesco Mola; having also formed himself after Titian and Giorgione, he returned from Italy after a sojourn of seven years, and was received into the Academy in 1674. Visited Italy a second time, commissioned by M. de Seignelay, Minister of State, to buy pictures by old masters, of which he was a great connoisseur. Some of his works are in the Museum at Tours, but most of his pictures have become blackened from his use of perishable pigments.—Ch. Blanc, École française, i.; D'Argenville, v. 185.

FORESTIER, HENRI JOSEPH, born in Santo Domingo in 1787, died in Paris, Dec. 23, 1874. History and genre painter, pupil of Vincent and David, then of École des Beaux Arts ; won grand prix de Rome in 1813 and

went to Rome; after his return also painted genre scenes. L. of Honour, 1832. Works: Anacreon and Cupid; Ecce Homo (1819); Christ healing a Young Man Possessed (1827), Louvre; Calling of St. Fronto (1831), Ministry of Public Works; Good Samaritan (1835), Préfecture de la Seine; Funeral of William the Conqueror (1855).—Larousse.

FORMANN, HELENA, *Rubens*, Blenheim Palace; canvas, H. 6 ft. 6 in. × 4 ft. 6 in. Rubens' second wife, full-length, in a black silk dress, with white satin sleeves adorned with pearls, and a black velvet cap, walking in the open air, followed by a page with his hat in his hand. Engraved by Earlom. Other portraits of her by Rubens at Windsor Castle, and in Dresden, Munich, Berlin (St. *Cecilia*), Vienna, The Hague, Louvre, and Hermitage Galleries.—Waagen, Art Treasures, iii. 126; Smith, ii. 242.

FORNARINA, LA, Sebastian del *Piombo*, Blenheim, England; wood, life-size. A beautiful woman sitting, turned to left, her head almost facing the spectator; her hair, bound in a mass at the back of the neck, set off by a striped cloth tied over the crown of the head; low white dress showing neck; right hand supporting the fur collar of a red velvet mantle, the left holding a basket of fruit and flowers. Called also Dorothea. Attributed to Raphael; engraved as a Raphael by Bernardi, T. Chambers, and others. Inferior replica in Casa Persico Cittadella, Verona.—C. & C., N. Italy, ii. 320; Waagen, Treasures, iii. 125.

La Fornarina, Sebastian del Piombo, Uffizi, Florence.

La Fornarina, Raphael, Palazzo Barberini, Rome.

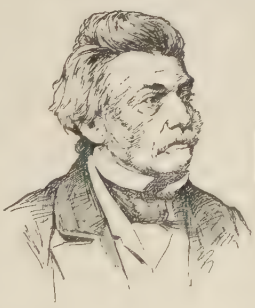
By Sebastian del *Piombo* (attributed to Raphael), Uffizi, Florence; canvas, H. 2 ft. 2 in. × 1 ft. 10 in.; dated 1512. The bust of a young and beautiful lady of rank, nearly full face, with a wreath of gold leaves on her head; dress, a blue velvet bodice with muslin chemisette, and a green velvet mantle with panther-skin collar. The gold chain on her neck is by some restorer. In possession of the Medici, Florence, since 1589. Kugler thinks it a portrait of Vittoria Colonna; others, of the Improvisatrice Beatrice da Ferrara. Copy attributed to Giulio Romano in Palazzo Corsini, Rome. Engraved

as a Raphael by R. Morghen and others.—Vasari, ed. Mil., iv. 357 ; v. 567 ; C. & C., N. Italy, ii. 319 ; Passavant ; Kugler (Eastlake), ii. 465 ; Rosini, iv. 241 ; Burckhardt, 660, 722.

By *Raphael*, Palazzo Barberini, Rome ; figure to the knees. A half-nude woman, seated in a myrtle and laurel wood, with a striped yellow cloth about her head and her hair bound with a circlet of gold with leaves and flowers, garnished with precious stones ; her right hand holds light gauze against her breast, her left lies carelessly on the red garment over her knees. On a bracelet on her left arm is inscribed Raphael Urbinas. Commonly called Raphael's Mistress ; name Fornarina (bakeress), given about middle of last century. Many copies. Painted about 1509 ; in 1595 was in the Casa Santa Fiora, Rome ; acquired about 1642 by Barberini family. Engraved by Cunego, Desnoyers, Godefroy, Aubert.—Vasari, ed. Mil., iv. 355 ; Rumohr, Ital. Forsch., iii. 113 ; Passavant, ii. 99 ; Müntz, 387, 606 ; Gruyer, Portraits de la Fornarina ; Archivio della Societa Romana di Storia Patria, ii. (1878) 46 ; iii. (1879) 234 ; Kugler (Eastlake), ii. 465 ; Springer, 251, 509.

FORNASO, IL. See *Civerchio.*

FÖRSTER, ERNST JOACHIM, born at Münchengosserstadt, near Altenburg, April 8, 1800, died in Munich, April 29, 1885. History and portrait painter and art writer, pupil in Berlin of K. Zimmermann and W. Schadow, studied then in Dresden, and from 1832 in Munich under Cornelius. In 1824–25 he painted frescos in the Hall of Bonn University. He twice visited Italy, and in 1837–40 discovered and restored Altichieri's wall paintings in the Chapel of St. George in S. Antonio, Padua. Lives in Munich. Works : Hellas Liberated ; Giotto and Cimabue ; Portraits of Duke and Duchess of Altenburg and Children. Frescos : Theology (1824–25), Aula, Bonn University ; Liberation of German Army through Otto von Wittelsbach, near Verona, Arcades, Royal Garden, Munich ; Scenes from Goethe's Poems and Scenes from Wieland's Musarion and Grazien (1833), Royal Palace, Munich.—Kunst-Chronik, xx. 603 ; Meyer, Conv. Lex., vi. 948.



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FÖRSTERLING, OTTO, born in Berlin, June 18, 1843. Genre and landscape painter, pupil of Berlin Academy and of Julius Schrader, settled in 1867 at Klein Zschachwitz, near Dresden, whence he visited Germany, Austria, and Italy. Works : Morning Dew ; Nymph of the Spring ; Woodland Tale ; Snow-Drop ; Water-Sprite in Grotto ; Fight between Centaurs and Tigers ; Judas in the Storm during the Crucifixion (1885). —Müller, 180.

FORT, JEAN ANTOINE SIMÉON, also called Siméon-Fort, born at Valence (Drôme), Aug. 28, 1793, died in Paris, Dec. 24, 1861. Landscape painter in water-colour, pupil of C. Brune. Was employed with Morel and Puissant to continue Bagetti's water-colours in Versailles. Medals : 2d class, 1831 ; 1st class, 1836 ; L. of Honour, 1842. Works : Study near Marly ; Falls of the Doubs ; Mill of Dugny ; Convent of the Virgin del Sasso ; Town and Palace of St. Cloud (Comte Pozzo di Borgo) ; Wolf's Gorge ; Bottoms of Rochat ; Slopes of Bellevue ; Banks of the Meuse ; Manufactory in Dauphiné ; Banks of Lake Maggiore ; Chateau d'Eu ; views in Africa ; Oaks of the Doubs ; Simplon Road ; Maritime Alps ; Hollow Road, Valley of the Meudon ; Smugglers ; Young Woman of Nivernois, Portrait of a Child (1824 to 1853). —Larousse.

FORTIN, CHARLES, born in Paris, June 12, 1815, died there, Oct. 19, 1865. Landscape and genre painter, pupil of Beaume and Camille Roqueplan ; painted chiefly subjects of peasant life in Brittany. Medals : 1st class, 1849, 1857, 1859, and 1861 ; L.

of Honour, 1861. Works: Sailors making Merry, Rag-Dealer, Return to the Cottage, Cobbler's Shop, Corner of the Hearth, Village Barber (1835 to 1847); Cottage in Morbihan, Butcher's Shop, At the Castle of Baz (1849); The Country Tailor (1850); Chouans (1853), Lille Museum; The Blessing (1855), Luxembourg Museum; During Vespers (1855), Grenoble Museum; Hut in Morbihan, Music Lesson, Smoker (1855); Grandfather's Festival, Whip-Lash, Cancans, Country Interior (1859); Storm, Country Tailor, Old Story, Interior, Pap (1861); Between two Dilemmas (1864).—Larousse.

FORTUNE, *Guido* Reni, Accademia di S. Luca, Rome; canvas, H. 4 ft. 11 in. × 4 ft. 3 in. Fortune personified by a female figure, nude, with light drapery floating from her

Fortune, Guido Reni, Accademia di S. Luca, Rome.

shoulders; she holds in her left hand a kind of purse from which gold pieces drop, and in her right a sceptre and palms. Under her feet is the world, and from behind a winged boy grasps her hair, which floats in the wind. In some copies Fortune bears instead of a purse a crown. Carried to Paris in 1796; returned in 1815, and in Vatican until 1826.—Filhol, vi. Pl. 397, Musée français, i.; Landon, viii. Pl. 32.

FORTUNE CHASE (Jagd nach dem Glück), Rudolf Friedrich *Henneberg*, National Gallery, Berlin; canvas, H. 6 ft. 3 in. × 12 ft. 6 in. A youth, in the costume of a German nobleman of the 16th century, chases on horseback the phantom of Fortune, who flees before him strewing gold in the path and holding up a crown; the Devil, who accompanies him, changes into Death, and with a scornful grin unfolds his flag; at a bridge leading over a ravine lies the youth's guardian angel, over whom he has ridden, hiding her face on the ground; in background, beyond the ravine, the battlements of a mediæval town.

FORTUNE-TELLER, Michelangelo da *Caravaggio*, Capitol Gallery, Rome. One of his earliest works.—Meyer, Künst. Lex., i. 614.

By Michelangelo da *Caravaggio*, Louvre; canvas, H. 3 ft. 3 in. × 4 ft. 3 in. A gypsy holding the right hand of a young man elegantly clad, who appears to listen attentively. Bellori says that Caravaggio painted this picture to prove that one can be a good painter without having studied the antique and Raphael, his theory being that the exact imitation of nature should be the sole aim of art. Collection of Louis XIV. Engraved by E. Audran.—Villot, Cat. Louvre; Filhol, viii. Pl. 537; Cab. Crozat, ii. Pl. 93.

By Sir Joshua *Reynolds*, Duke of Marlborough, Blenheim; canvas. Lady Charlotte Spencer, as a little gypsy girl, telling the fortune of her brother, Lord Henry Spencer.

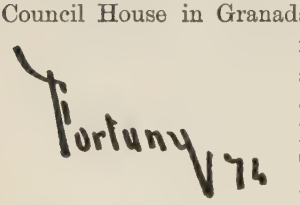
By Sir Joshua *Reynolds*, Earl Amherst, Knowle Park, near Sevenoaks, Kent. Young girl seated, with her right hand held out, by a young man with a red cap, to a gypsy, who is telling her fortune; background, landscape. Painted in 1776; sold to Duke of Dorset for 300 guineas. Engraved by Sherwin. Copy by J. R. Powell at Somerby, seat of Earl of Normanton, mistaken by

Waagen for an original.—Waagen, Art Treasures, iv. 340, 370 ; Athenæum (1863), 539.

FORTUNE, WHEEL OF, *Burne*-Jones, Arthur Balfour, Esq., M.P., London ; large upright picture. The goddess Fortune, a tall, sad figure, clad in grayish-blue, stands at left, turning round in a listless way the terrible wheel, on which are bound three nude figures, the laurel-crowned poet, the sceptred king, and the slave, alike cowed and wretched, the victims of a cruel and all-powerful chance. Grosvenor Gallery, 1883.

FORTUNY Y CARBÓ, MARIANO, born at Rëus in Catalonia, June 11, 1838, died in Rome, Nov. 21, 1874. Genre painter, pupil of Palau, of Claudio Lorenzalez, and of the Barcelona Academy, where he won the prix de Rome in 1856. At Rome, which became thenceforth his principal residence, he studied Raphael and made sketches of Roman life. In 1859 he was sent to Morocco by the government to paint the incidents of General Prim's campaign, and during this and a second visit painted a large picture of the Battle of Tetuan, besides making many sketches of Moorish life. In 1866 he went to Paris, where through Zamacoïs he entered into business relations with Goupil ; and then to Madrid, where (1867) he married the daughter of Madrazo, director of the Madrid Museum, and studied the works of Velasquez, Ribera, and Goya. With the exception of a year in Paris (1869–70) and three years in Spain, he spent the rest of his life in Rome. His vigorous and original style, correct drawing, and fine colour gained him a great reputation, and the auction sale of the contents of his studio after his death brought 800,000 fr. ($160,000). Works : A Glory (1854), original destroyed, sketch belongs to Mr. Galceran, Barcelona ; Virgin of Pity (1855), Mr. Soberano, Rëus ; St. Paul before the Areopagus (1855), Charles of Anjou on the Shore of Naples, Beranger III. nailing the Arms of Barcelona to the Castle of Foix (1857, won the prix de Rome), Odalisque, The Little Count, 17 faces from Nature, Studies in Morocco (1862), Battle of Tetuan, Barcelona Museum ; View of the Tiber, Nereids on a Lake (1858) ; St. Mariano, Church of Rëus ; Bacchantes (1859) ; studies in Morocco (oil and water-colour, 1860) ; Arabs Dancing, Mr. Chartrand, Cuba ; Head of a Negro (1861), the Collector of Engravings (1863), The Masks, Roman Countrywoman, Old Roman Peasant, Fruit Shop in Granada, Study of Chickens, Academicians of St. Luke choosing a Model, Street in Morocco, Arab Reclining (1869), Stairs of Casa de Pilatos in Seville, The Drunkard, Arquebusier, Tribunal of the Alhambra, Returning to the Convent, Café des Hirondelles (1866), Arab Fantasia, The Antiquaries, Mr. W. Stewart, Paris ; Arab Sentinel, Mr. d'Arthez, Tarragona ; Three Odalisques, Arab shoeing a Donkey, Mr. Sanz, Madrid ; Pond near Tangiers (1865), Man with Helmet, Mr. Goupil, Paris ; Collectors of Engravings, Woman in a Garden, Roman Peasant Woman, Departure of the Procession, The Library, Carpet Merchant (1870), Arab on a Rug, Mr. Murrieta, London ; The Masks, The Butterfly (1867), Arab Seated, A Concert, Mr. de Goyena, Seville ; Standard Bearer, Mr. Hazeltine, Rome ; Faust dand Marguerite, Persian, Idyl, Old Man, Arab on Horseback, Mr. Ramon Errazu, Paris ; An Arab, Mr. Cusino, Peru ; Departure of the Procession, Arabs feeding a Vulture, A Fan, The Butterfly (1868), Mr. Gargollo, Madrid ; Bull Ring at Seville, Bull-Fighter's Salute, the Butterfly, Door of the Church of San Gines, Mr. F. De Madrazo, Madrid ; The Carnival, Mr. Ayala ; Spanish *Marriage* (1869), Mme. de Cassin, Paris ; *Snake* Charmers, Mr. Ed. André, Paris ; Bull-Fighter, Mr. Le Roy, Paris ; Arquebusier, Mr. d'Épinay, Rome ; Court of the House of Chapiz in Granada (1871) ; Arab Praying (1872), Mr. Oppenheim, Paris ;

Via Giulia in Rome (1873); Recitation in a Garden, Mr. Hoeren, Paris; Shore of Portici, Two Children in a Japanese Room, The Butcher, water-colour portraits of Mme. Fortuny and of Mme. Agrasot (1874). Works in United States: Camels at Rest, Miss C. F. Wolfe, New York; portrait of Mme. Garcia, Pifferari, J. H. Stebbins, New York; Santa Lucia—Naples, Seney sale, New York, (1885); Dead Donkey, A. J. Antelo, Philadelphia; Mandolin Player, C. S. Smith, New York; Tête-à-Tête, Court of the Myrtles, Horsemen of Morocco, Arab and Dogs, R. L. Cutting, ib.; Arab Fantasia at Tangiers, Court Fool, W. H. Vanderbilt Collection, ib.; *Snake* Charmers, Mrs. A. T. Stewart, ib.; Breakfast in Garden of Alhambra, Arabs hunting Frogs, La Manola, Seraglio Sentinel, Borie Collection, Philadelphia; Council House in Granada, H. C. Gibson, ib.; An Ecclesiastic, Don Quixote (1869), The Mendicant, W. T. Walters, Baltimore.—Davillier, Fortuny, Vie et Œuvres (Paris, 1875); Gaz. des B. Arts (1875), xii. 267, 351; L'Art (1875), i. 361, 385; Kunst-Chronik, x. 120, 219; Zeitschr. f. b. K., ix. 341; Old and New, xi. 357.



FOSCARI, TWO, Eugéne *Delacroix*, Duc d'Aumale, Chantilly; canvas, H. 3 ft. × 4 ft. 3 in.; signed, dated 1855. The Doge Foscari, obliged to be present at the execution of the sentence of torture and banishment of his son, Jacopo Foscari, falsely convicted of treason to the Republic, is seated on his throne at left, clad in his splendid robes of office, while the executioners do their duty at the right, before many spectators. Jacopo, writhing with torture, holds up his wounded hands for the kisses of his wife. Salon, 1855; Faure sale (1873), 79,500 fr.; Oppenheim sale (1877), 70,500 fr. Engraved by Charles Courtry.—L'Œuvre de Delacroix (Paris, 1885), 340; Gaz. des B. Arts (1881), xxiv. 324, 331.

FOSSANO. See *Borgognone.*

FOSTER, BIRKET, born at North Shields, Feb. 4, 1825. Landscape and genre painter, pupil of E. Landells, engraver, from whom he learned to draw on wood; after illustrating many books, began about 1859 to draw in water-colours. He was elected an associate of the Water Colour Society in 1860, and a member in 1861. Later has painted somewhat in oil-colours. Many works engraved and lithographed. Water-colours: Holmwood Common, Race down Hill, Feeding the Ducks, Arundel Mill, The Beach—Hastings, Weald of Surrey, Primrose Gatherers, Race up Hill, Castle of Rheinfels, Sailing the Boat. Works in oil: Thames near Eton, Bass Rock, A Brook (1877).—Art Journal (1871), 157; Meyer, Conv. Lex., xvii. 335.

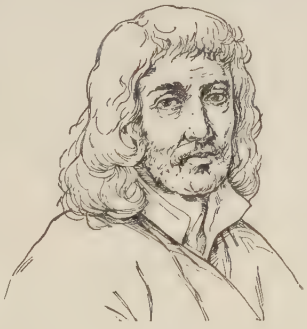
FOUBERT, ÉMILE LOUIS, born in Paris; contemporary. History painter, pupil of the École municipale at Bayonne, then of Bonnat, Busson, and H. Lévy. Medals: 3d class, 1880; 2d class, 1885. Works: St. John in the Desert (1875); Chastisement of Caiphas (1876); Hesiod and the Muse (1877); Christ at the Pillar (1878); Nymphs and Faun (1879); Satyr teased by Nymphs (1880); The Spring (1881); Satyr and Traveller (1882); Eclogue (1883); Start for the Chase (1884); Temptation (1885).

FOUCQUET, JEHAN, born at Tours about 1415–20, died about 1477 or 1480. French school. At Rome, about 1443, he painted the portrait of Pope Eugenius IV., and in 1461 in Paris he painted a life-size portrait of the deceased Charles VII. He was afterwards in the service of Louis XI. Payments were made to him for large paintings as well as miniatures as late as 1475. Foucquet stands at the head of the Italo-Flemish school of miniature painting in France. Works: Madonna, Antwerp Museum; St. Stephen (the other half of the Antwerp altarpiece), Forty Miniatures in Prayer-Book (1641), Brentano Collection, Frankfort; male bust portrait, Liechtenstein Gallery, Vienna; portraits of Charles VII.

and Chancellor Guillaume Juvenal, Louvre; miniatures in Josephus' History of the Jews, Bibliothèque nationale, Paris; miniatures in Boccaccio, Court Library, Munich.—Pattison, Renaissance of Art in France, i. 254; Schnaase, viii. 300; W. & W., ii. 77; Revue de Paris, Aug. and Nov. (1857); Gaz. des B. Arts (1867), xxiii. 97; (1868), xxiv. 187.

FOULONGNE, CHARLES ALFRED, born at Rouen, March 26, 1821. History, genre, landscape, and portrait painter, pupil of Delaroche and of Gleyre. Medal, 1869. Works: Sermon on the Mount (1855); Burial at La Trappe (1857); Victims sacrificed by the Druids in Gaul (1859); Violet Seller (1863); Harvest Evening (1866); Last Message (1867); At a Spring (1869); Erigone (1870); Naïads (1872); Daphnis and Chloë (1874); Mowers, The Toilet (1875); Morning in the Meadows (1876); Souvenir du Trieux (1878).—Bellier de la Chavignerie, i. 572.

FOUQUIÈRES (Foequier), JACQUES, born in Antwerp about 1600, died in Paris in 1659. Flemish school; landscape painter, pupil of Joost de Momper and of Velvet Brueghel, and



perhaps also of Rubens, for whom he painted backgrounds; master of the guild at Antwerp in 1614. Invited by the Elector Palatine Frederick V., he went about 1616 or 1618 to Heidelberg to decorate the castle, and in 1621 to Paris, where his art found much favour in the eyes of Louis XIII., who employed him to paint views of the chief French cities. Jealous of the favour shown to this painter, Poussin left France. Afterwards Fouquières fell into disgrace, and died in great misery. He was the master of Philippe de Champaigne. Works: Stag Hunt, Berlin Museum; Wood Landscape with Horseman, Kunsthalle, Hamburg; A Hunt, Copenhagen Gallery; Landscape (1620), Valenciennes Museum; do. in Bordeaux, Grenoble, Nantes, Darmstadt Museums, and Historical Society, New York.—Ch. Blanc, École flamande; Biog. nat. de Belgique, vii. 210; Fétis, Les Artistes belges à l'étranger, i. 335; Michiels, viii. 198.

FOURMOIS, THÉODORE, born at Presles, Hainaut, Oct. 14, 1814, died in Brussels, Oct. 16, 1871. Landscape painter and illustrator, self-taught; took his subjects chiefly from environs of Brussels and the Ardennes. Order of Leopold, 1851; Officer, 1863. Works: Hut in the Campine; Old Mill; View in Baden (1848); Pool, Road across Heath (1860), Brussels Museum; Views in Park of Count d'Outremont (1862).—Brockhaus, vii. 47; Larousse, viii. 680.

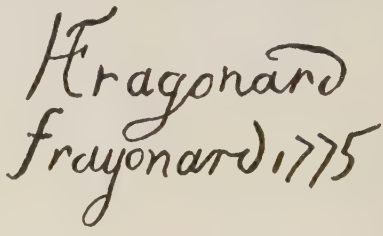
FOURNIER, EDOUARD, born in Paris; contemporary. Genre painter, pupil of Cabanel; now at the French Academy in Rome. Medal, 3d class, 1885. Works: Djanileh, Son of the Gaul (1885).

FOWLER, FRANK, born in New York; contemporary. Portrait and figure painter, pupil of E. White in Florence and of Carolus Duran in Paris; in 1878 he assisted the latter in painting the fresco of the Apotheosis of Marie de Médicis in the Luxembourg Museum. Studio in New York. Exhibited Young Bacchus in 1878; portraits in 1878, 1883, 1884; Fatima (1885).

FRAGONARD, ALEXANDRE EVARISTE, born at Grasse, Provence, Oct., 1780, died in Paris, Nov. 10, 1850. French school; history painter, son of Jean Honoré, pupil of David, and for a long time one of the most distinguished adherents of the classical school. Also a sculptor. Medals: 4; L. of Honour, 1819. Works: Citizens of Calais before Edward; Entry of Maid of Orléans (1822), Orléans Museum; Maria Theresa showing her Son to the Hungarians (1822), formerly in Luxembourg Museum; Queen Blanche liberating the Prisoners of Châtenay (1824), Blois Museum; Francis I.

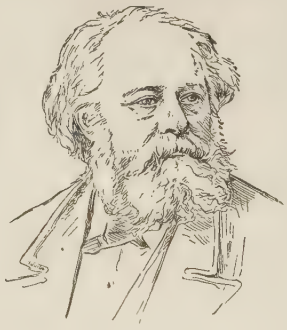
knighted by Bayard (1819), Francis I. and his Sister looking at Pictures brought by Primaticcio, Fine Arts crowned by Genius (1827), ceilings in Louvre ; Battle at Marignano. Wall paintings in the Luxembourg, and at Versailles and Orléans.—Larousse, viii. 700 ; Gaz. des B. Arts (1881).

FRAGONARD, JEAN HONORÉ, born at Grasse, Provence, April 5, 1732, died in Paris, Aug. 22, 1806. Genre and decorative painter and engraver, pupil of Chardin and Boucher. In 1752 obtained the grand prix de Rome for his Jeroboam, now in the École des Beaux Arts. In Italy studied especially Tiepolo ; after his return, received into the Academy in 1765. He treated the same class of subjects as his master, Boucher, with surprising fidelity and unbridled license. His step-sister, Marguerite Gérard (born 1751), assisted him in many works. Works : The High-Priest Coresus sacrificing himself to save Callirrhoë (1765), Landscape, Music Lesson, Nymphs at their Bath, The Shepherd's Hour, Storm, Bacchante Asleep, Young Woman and Cupid, Guitar Player (1769), Study, Inspiration, Fancy Figure of Young Man, Woman and Child, Louvre, Paris ; Portrait of a Boy, Nantes Museum ; Plutarch's Dream, Rouen Museum ; Portrait of Bayard, Versailles Museum ; Adoration of Shepherds, Lille Museum ; The Dinner on the Grass, Amiens Museum ; Young Girl at Fountain, Grenoble Museum ; Young Boy, Nancy Museum ; The Woes of Love, Orléans Museum ; City of Marseilles protected by Mercury, Marseilles Museum; The Swing, Fountain of Pleasure, Garden of Fontainebleau, Hertford House, London ; Farmer's Children, Hermitage, St. Petersburg ; Sacrifice of Callirrhoë, Academia S. Fernando, Madrid ; The Kiss, Lazienski Gallery, Warsaw ; family portraits, Duc d'Aumale ; Oath of Love, Narischkine sale (1883), 42,000 fr.; Return to Lodgings, do., 17,000 fr.—Gaz. des B. Arts (1865), xviii. 32, 132 ; (1885), xxxii. 481; Portfolio (1873), iv. 2 ; Ch. Blanc, École français ; Dohme, 3 ; Goncourt, L'art du xviii. Siècle, ii. 311 ;



Houssaye, Hist. de l'Art français, 325 ; Jal. 605 ; Wurzbach, Fr. Maler des xviii. Jahrh., 36.

FRANÇAIS, FRANÇOIS LOUIS, born at Plombières (Vosges), Nov. 17, 1814. Landscape painter, pupil of Gigoux and Corot. Paints French and Italian scenes. Medals : 3d class, 1841 ; 1st class, 1848, 1855, 1867; medal of honour, 1878 ; L. of Honour, 1853 ; Officer, 1867. Works : Song under the Willows (1837) ; Old Garden (1841), View near Paris (1844), Plombières Museum; Under the Willows (1852), Tours Museum ; End of Winter (1853), Orpheus (1863), Daphnis and Chloë (1872), Setting Sun, Luxembourg Museum ; Ravine of Nepi, View near Rome (1853) ; Path through the Wheat (1855) ; Brook of Neuf-Pré (1857) ; River Gapeau, Beech Trees on Coast of Grâce (1859), Bordeaux Museum ; View at Lower Meudon, Prince Napoleon ; Evening (1861), Epinal Museum ; By the Water (1861), Nantes Museum ; Sacred Woods, Italian



Villa (1864); New Ruins of Pompeii (1865); Environs of Rome, Environs of Paris (1866); Country-House (1867); Harvest, Valley of Munster (1868); Mt. Blanc from St. Cergues (1869); View at Vaux de Cernay (1872); Souvenir of Nice (1873); Spring, Terrace at Nice (1874); Ravine of Puits-Noir (1875); Mirror of Scey (1876); Mont Cervin, Lake Nemi (1878); Valley of Rossillon, Morning (1879); Highway at Combs-la-Ville, Evening (1880); Castle of Gandolfo on Lake of Albano, Washing-Place near Pierrefonds (1881); Villafelipa, Villefranche (1882); Beach at Capri, Part of a Villa at Nice (1883); Morning at Clisson, Last Days of Autumn (1884); Lake of Nemi, Shady River (1885).

FRANCES Y PASCUAL, Don PLÁCIDO, born at Valencia; contemporary. Genre painter, pupil of Valencia art school. Medals: 1st class, Saragossa; 3d class, Madrid. Works: The King's Order, What is she thinking of? (1879); Proclamation of Boabdil (1884).—La Ilustracion (1879), ii. 59; (1884), i. 362.

FRANCESCA DA RIMINI, Alexandre *Cabanel*. See *Paolo* and Francesca.

By Dominique *Ingres*, Angers Museum; canvas. Illustration of the mediæval story of Francesca da Rimini, as related by Dante and Boccaccio. Francesca, the wife of Giovanni Malatesta, called from his lameness from birth Gianciotto (commonly made into Lancelotto), fell in love with her handsome brother-in-law, Paolo Malatesta, a liaison which ended in the death of the two at the hands of the enraged Gianciotto. In the picture the couple are represented as just having finished reading the story of Lancelot and Guinevere. The book has fallen from Francesca's hands; Paolo, bending forward, gives her the fatal kiss, and Lanciotto, lifting the drapery, advances with drawn sword to take his revenge. Painted in Rome in 1819; bought by M. Turpin de Crissée, who bequeathed it to Angers Museum. Original sketch, Mme. Montett-Gilibert. Lithographed by A. Lecomte, 1834. Replica painted by Ingres for Prince Salerno, Naples. —Larousse, xiii. 1218.

By Ary *Scheffer*, Sir Richard Wallace, Manchester House; canvas (Dante, Inferno). Salon of 1835, under title: Dante and Virgil encountering in Hell the Spirits of Francesca da Rimini and Paolo. Francesca, her eyes closed, her hair dishevelled, hangs tenderly on the neck of Paolo as they float through the air, while the two poets contemplate the touching scene in silence. Painted for Duc d'Orléans; bought in 1853 by Prince Demidoff for 43,000 fr.; Demidoff sale (1870) to Lord Hertford for 100,000 fr. Engraved by Calamatta; etched by Veyrasset. Replica, painted 1855, exhibited 1859, owned by Mme. Marjolin, the artist's daughter.—Larousse, xiii. 1218.

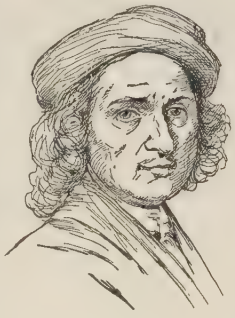
By George Frederick *Watts*, London; canvas, H. 5 ft. × 4 ft. 1 in. Francesca and Paolo, phantoms pale and death-like, clasped in a loving embrace, are swept onward before the wind against a background of clouds and fiery rain. Painted in 1879. Exhibited in New York in 1884.

FRANCESCA, PIERO DELLA, born at Borgo San Sepolcro in 1416 (?), died there, Oct. 12, 1492. Umbrian school. Real name Pietro di Benedetto degli Franceschi; first master unknown. In 1439 he assisted Domenico Veneziano in painting the frescos in S. M. Nuova, Florence, where he was brought into contact with many eminent painters, and laid the foundation of his great scientific knowledge of linear and aerial perspective. In the projection of shadows, the perfecting of mediums for oil painting, the delineation of architecture in backgrounds, and the correct balance of light and shade, he had few rivals. So perfect was his rendering of nature, that had he been guided by a

principle of selection in form, he would have ranked with the greatest Italian painters. Between 1447 and 1452 Piero worked at Loreto, and at Rimini for Sigismond Pandolfo Malatesta, for whom he painted, in the Chapel of the Relics, S. Francesco kneeling before his patron saint, with two couchant greyhounds at his heels. The fresco, dated 1451, is an admirable piece of quattrocento work. We next find Piero at Arezzo painting the Legend of the Cross around the choir of S. Francesco, between 1453 and 1454, and then at Borgo San Sepolcro, employed upon an altarpiece on panel for the Confraternity of the Misericordia, which still exists in the Church of the Hospital, formerly occupied by the Brothers. Other works by this painter in his native town are a fresco of the Resurrection, in the Monte Pio, and another of St. Louis (1460), in the Municipal Palace. His Baptism of Christ, National Gallery, London, is pure in outline, and, like all his works, most carefully elaborated in every detail. In same gallery are a Nativity, portrait of Isotta da Rimini, and portrait of a Lady. In 1469 Piero went to Urbino, where he painted a Flagellation, now in the Cathedral, and an Apotheosis, with portraits of the Duke and his wife, Battista Sforza. The well-known profile portraits of this same ducal pair, in the Uffizi Gallery, are masterpieces of their kind, painted about 1472. Piero was the author of a highly esteemed Treatise on Perspective, the MS. of which belongs to the Saibanti Library, Verona.—Vasari, ed. Mil., ii. 487; C. & C., Italy, ii. 526; Burckhardt, 557; Cibo, Scuola Umbra, 26, 56; Ch. Blanc, École ombrienne; Lübke, Gesch. ital. Mal., i. 392.

FRANCESCHI, PAOLO (Paul Franchoys, Francesco Paolo de' Freschi, Paolo Fiammingo), born at Antwerp in 1540, died in Venice in 1596. Flemish-Venetian school; landscape, animal, history, and portrait painter, pupil and assistant of Tintoretto in Venice, whither he went when very young, and where he acquired reputation as one of the best landscape painters of the time. By order of the Venetian Senate he painted the large picture in the Ducal Palace, and for the Emperor Rudolph II. two Allegories. Works: Pope Alexander III. blessing the Doge Ziani, Ducal Palace, Venice; Descent from the Cross, St. John preaching, Adam and Eve, Cain and Abel, S. Maria dei Frari, ib.; Landscape with Prodigal Son, Academy, ib.; Pietà, Old Pinakothek, Munich.—Fétis, Les Artistes belges à l'étranger, i. 377.

FRANCESCHINI, MARCANTONIO, Cavaliere, born at Bologna in 1648, died there in 1729. Bolognese school; history painter, pupil of Gio. Maria Galli, and of Cignani, whose assistant he became. Called to Genoa, in 1702, to decorate the Hall of Public Counsel with pictures on the history of the Republic (destroyed by fire in 1777); invited to Rome by Pope Clement XI., in 1711, to Genoa in 1714, and to Crema in 1716, to execute fresco paintings. He was the head of a school in Northern Italy similar to that of Cortona in Lower Italy; adhered at first to manner of Cignani, but later developed a remarkable style of his own. Works: Magdalen, Birth of Adonis, Dresden Gallery; Charity, Magdalen, St. Borromeo during the Plague in Milan, Museum, Vienna; Venus and Cupid, Czernin Gallery, ib.; Jacob and Rachel, and others, Liechtenstein Gallery, ib.; Joseph and Potiphar's Wife, Brunswick Museum; Diana at the Chase, Copenhagen Gallery; S. Tommaso da Villanova dispensing Alms, Agostiniani of Rimini; Pietà, Agostiniani of Imola; BB. Fondatori, Serviti of Bologna. Frescos: Recess in Palazzo Ranuzzi, Cupola and Ceiling in Church of Corpus Domini, Tribune of S. Bartolommeo, Bologna; Corbels of Cupola, Piacenza Cathedral.—Brockhaus, vii. 61; Lanzi (Ros-



coe), iii. 157; Larousse, viii. 752; Burckhardt, 773, 785; Seguier, 70.

FRANCESCO DA COTIGNOLA. See *Zaganelli*, Francesco.

FRANCESCO DA SANTA CROCE (Francesco Rizo), born about 1480, at Santa Croce, near Bergamo, flourished there and in Venice in 1504–1541. Venetian school; history painter, pupil of Giovanni Bellini; developed probably under the influence of Carpaccio and Bellini's followers. Works: Adoration of Magi, Berlin Museum; replica, Hermitage, St. Petersburg; Madonna with Saints, Count Paul Stroganoff, ib.; Annunciation (1504), Madonna and Saints, Bergamo Gallery; Adoration of the Magi, Museo Civico, Verona; Madonna with Saints (1507), S. Pietro Martire, Murano; Christ appearing to Magdalen (1513), Venice Academy.—Lübke, Gesch. ital. Mal., ii. 623.

FRANCHOYS (François), LUCAS, the elder, born at Mechlin, Jan. 23, 1574, died there, Sept. 16, 1643. Flemish school; history and portrait painter, master of the guild in 1599, and elected dean six times; went to Paris and Madrid, in both of which places he was made painter to the king, and returned to Mechlin in 1605. Works: Descent of the Holy Ghost, St. John's, Mechlin; Male Portrait (1619), Museum, ib.; Dead Christ on his Mother's Lap, St. Bavon's, Ghent.—Biog. nat. de Belgique, vii. 235; Michiels, viii. 223.

FRANCHOYS, LUCAS, the younger, born at Mechlin, June 28, 1616, died there, April 3, 1681. Flemish school; history and portrait painter, son and pupil of Lucas Franchoys, the elder; then pupil of Rubens at Antwerp, where he remained some years after his master's death; spent several years in France, in favour at court, before returning to Mechlin, where he became master of the guild in 1655, and dean in 1663. Works: Pope Honorius sanctioning the Rule of the Carmelites, St. Onophrius fed by Angels in the Desert, Prophet Elijah, St. Paul the Hermit, St. Andrew healing the Blind, The Virgin followed by Carmelites, Christ in his Mother's Lap, Museum, Mechlin; St. Roch healing the Plague-stricken, St. John's, ib.; Martyrdom of St. Lawrence and of St. John, Holy Family, St. Catharine's, ib.; Decapitation of St. John (1650), St. Quentin's, Tournay; Resurrection (1657), Cathedral, ib.; Education of the Virgin, The Virgin appearing to St. Simon Stock (both attributed to Lucas the elder), Antwerp Museum.—Biog. nat. de Belgique, vii. 236; Kramm, ii. 510; Michiels, viii. 227; ix. 239; Neefs, Hist. de la peint. à Malines, i. 347; Van den Branden, 809.

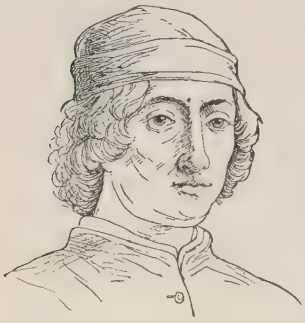
FRANCHOYS, PAUL. See *Franceschi*.

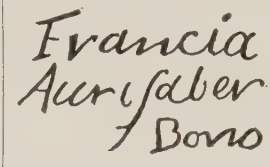
FRANCHOYS, PEETER, born at Mechlin, Oct. 20, 1606, died there, Aug. 11, 1654. Flemish school; portrait painter, son and pupil of Lucas the elder, and student at Antwerp of Geeraard Zegers; returned to Mechlin in 1635, then painted at the court of France, spending four years in Paris, and was in great favour with Archduke Leopold at Brussels; settled at Mechlin in 1646, where he became master of the guild in 1649. His works on a small scale were compared to those of Gonzales Coques, and his large portraits valued equally highly. Works: Portrait of a Prior, Tongerloo Abbey; do. of Luc Fay d'herbe, Mechlin Museum; do. of Gilbert Mutsaerts (1645), Lille Museum; Male Portrait (1650), Cologne Museum; Man with Pistol, Dresden Museum.—Biog. nat. de Belgique, vii. 238; Immerzeel, i. 252; Kramm, ii. 511; Michiels, viii. 226.

FRANCIA, or FRANCIABIGIO. See *Bigio*.

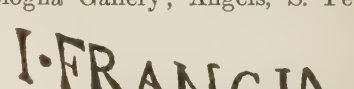
FRANCIA, ALEXANDRE, born in 1813, died in Brussels, Aug. 24, 1884. Marine painter; took his subjects from Holland, Ireland, and Italy. Gold medal, Brussels, 1855; Orders of Leopold, Christ, Mauritius, Lazarus, Oak Crown, and Medjidie. Works: On the Meuse; Strand of Scheveningen; Riva dei Schiavoni; Lake of Killarney; Harbour of Calais; Wreck of the Amphitrite.

FRANCIA, FRANCESCO, born in Bologna in 1450, died there, Jan. 5, 1517. Bolognese school. Real name Francesco di Marco di Giacomo Raibolini; son of poor parents, apprenticed to a goldsmith, matriculated in 1482, became steward of the guild in 1483, and afterwards Master of the Mint under Bentivoglio. He was painter, engraver, and medallist, as well as goldsmith. His master was Lorenzo Costa, but he may have studied under Marco Zoppo. His Madonna, Berlin Museum, and his St. Stephen, Palazzo Borghese, Rome, are examples of his pre-Peruginesque manner, which show the hand of the goldsmith trained to careful finish and precision. In 1490 Francia had become the ablest draughtsman and master of composition in North Italy. An Umbrian character, derived from the study of Perugino's works, shows itself from this time; as in his fine *Madonna* with Saints, *Nativity* (1499), *Madonna* of St. George, Annunciation (1500), Bologna Gallery; *Madonna* with Angels and Saints (1499), S. Jacopo Maggiore, Bologna; Madonna with St. Joseph, Dudley Gallery, London; The Deposition, Parma Gallery; *Madonna* with Angels (doubtful), *Madonna* in Adoration, Old Pinakothek, Munich; Madonna with Saints (1502), Holy Family, Berlin Museum; Madonna, do. with Saints and Angels, Hermitage, St. Petersburg. Francia's third manner, uniting Umbrian softness with Florentine energy and power, was influenced by Raphael, whom he may have seen in 1505 or 1506 at Bologna, with whom he corresponded, and for whom he had a deep admiration. His portraits show a gradual change from the style of Perugino to that of Raphael, and the frescos by Francia (1509) in S. Cecilia, Bologna, are Raphaelesque. Other works are: Coronation of the Virgin, Duomo, Ferrara; Annunciation, Brera, Milan; do., Gallery Estense, Modena; Assumption, S. Frediano, Lucca; Pietà, Virgin enthroned with Saints, and Madonna with Saints, National Gallery, London; Baptism of *Christ* (1509), Dresden Gallery.—Vasari, ed. Mil., iii. 533, 551; C. & C., N. Italy, i. 556; Burckhardt, 112, 387, 583; Baldinucci, i. 598; Ch. Blanc, École bolonaise; Lübke, Gesch. ital. Mal., i. 447.





FRANCIA, GIACOMO DI FRANCESCO, born before 1486, died in 1557. Bolognese school. Was the most noted, as a painter, of Francesco Francia's sons. In the fresco of the Baptism of St. Valerian, Oratory of S. Cecilia, Bologna, by Giacomo, the figures are lifeless, coarse in outline, and of short proportions. His Martyrdom of St. Cecilia, ib., was probably painted after his father's design. Other works by Giacomo are: Christ on the Cross adored by Saints, Madonna with Saints (1526), Saints and the Painter, Bologna Gallery; Angels, S. Petronius, Bologna; Virgin Enthroned, Florence Academy; Virgin and Saints (1544), Brera, Milan.—C. & C., N. Italy, i. 574; Vasari, ed. Mil., iii. 558; Lavice, 12, 150.



FRANCIA, GIOVAMBATTISTA, born June 13, 1533, died May 13, 1575. Bolognese school. Son of Giulio and grandson of Francesco Francia; a poor painter, though a rich man, none of whose works can be authenticated. Many inferior pictures which pass under the name of his grandfather, Francesco Francia, may safely be attributed to him.—C. & C., N. Italy, i. 574; Vasari, ed. Mil., iii. 558.

FRANCIA, GIULIO DI FRANCESCO, born in Bologna (?), Aug. 20, 1487, died (?)

Bolognese school, son of Francesco Francia. The St. Margaret and the Dragon, signed and dated July 10, 1518, in the church of the Almo Collegio di Spagna, Bologna, is a joint work of Giulio and Giacomo. The only picture by Giulio alone is a Descent of the Holy Ghost, Bologna Gallery.—C. & C., N. Italy, i. 574; Vasari, ed. Mil., iii. 558; Gualandi, 64.

FRANCIS I., portrait, *Titian*, Louvre; canvas, H. 3 ft. 6½ in. × 2 ft. 11 in. Painted in 1533 from a medal, for Titian probably never saw the king. Original in Palazzo Giustiniani, Padua. Titian painted a third, which Vasari saw in the palace of Urbino. Engraved by G. E. Petit; J. B. Massard; M. Leroux.—Vasari, ed. Mil., vii. 437; C. & C., Titian, i. 383; Ridolfi, Maraviglio, i. 262; Cab. Crozat, ii. Pl. 142; Filhol, vi. Pl. 431; Musée français, ii; Mündler, 209; Ch. Blanc, École vénitienne.

FRANCIS OF ASSISI, ST., *Murillo*, Seville Museum; canvas, H. 9 ft. × 6 ft. The Saint, standing with his right foot on a globe, embraces the crucified Saviour, who has released his right hand from the cross to place it on the shoulders of the Saint; at right, two cherubs in clouds hold an open folio. In his vaporoso (vaporous) or last manner. Painted about 1676 for Capuchin Convent, Seville. Engraved by M. Gutierrez, Mme. Soyer (outline); lithographed by Jacott; etched by L. Flameng. Repetition, George Salting, London; sketch, Henry G. Bohn, Twickenham, Middlesex.—Curtis, 234.

FRANCIS OF ASSISI, ST., or LA PORCIÚNCULA, *Murillo*, Madrid Museum; canvas, H. 6 ft. 9 in. × 4 ft. 9 in.; figures a little less than life-size. The Saint, kneeling on right before an altar placed on left, looks up to the Saviour who is seated on clouds, one hand in benediction, the other supporting a cross; the Virgin is seated on the right, with the left hand extended; above, heads and cherubs; beneath the Saviour, three cherubs; all showering roses on St. Francis. In the painter's second or calido (warm) manner. Appraised in 1834 at 70,000 reals.—Curtis, 234; Madrazo, 471.

By *Murillo*, Heirs of the Infant Don Sebastian, Pau, France; canvas, H. 14 ft. 1 in. × 9 ft. 8 in. The Saint, kneeling at left at an altar placed in centre, with outstretched arms, looks up to the Saviour, seated on clouds above the altar, who supports with his left hand a cross and extends his right in benediction; on the left, the Virgin, kneeling on clouds, intercedes with her Son for the grace of Jubilee of the Porciúncula, whence called also La Porciúncula; above the altar, a group of cherubs scatter on the Saint roses which have sprung from the thorns he has used as a scourge; a lay-brother faintly seen on the left of the altar; above, many angels and cherubs. Painted about 1676 for Capuchin Convent, Seville. Given to D. Joaquin Bejarano for restoring church and its pictures after French occupation; sold for 18,000 reals to D. José de Madrazo, from whom Infant Don Sebastian bought it for 90,000 reals. Lithographed by V. Camaron.—Palomino, iii. 422; G. de Leon, ii. 260; Ford, Handbook, 708; Curtis, 233.

FRANCIS BORGIA, ST., *Velasquez*, Stafford House, London; about 5 ft. 10 in. × 4 ft. 2 in.; eight figures, life-size. St. Francis, in white dress, with plumed hat in hand, presents himself to St. Ignatius Loyola, who, in black dress, advances to receive him; behind former, two attendants and head of a black horse; behind latter, three priests in a doorway. Captured in Spain by Soult, who sold it (1835), with Murillo's Abraham and Angels and Prodigal Son, to Duke of Sutherland for 500,000 francs. Copy in Chapel of S. Francisco Borgia, Church of Logroño.—Stirling, ii. 678; Curtis, 11.

FRANCIS DE PAUL, ST., *Murillo*, George Perkins, Chipstead Place, Kent, England; a large picture. The Saint, kneeling in prayer, looks up at the word Caritas in the sky above; cherubs hover over him. Perhaps picture sold at Ashburnham sale (1850) for £1,050. Repetition, without the cherubs, Madrid Museum.—Curtis, 239.

FRANCIS XAVIER, ST., *Murillo*, John S. W. Erle-Drax, Olantigh Towers, Kent, England; canvas, figures full-length, life-size. The Saint kneeling with eyes upraised; a stream of light falls on his breast, from which issues a flame; in background, group of Indians in a landscape. Belonged to D. Francisco Artier, from whom purchased about 1809 by Mr. Campbell, Buchanan's agent in Spain; passed to Mrs. Grant, who sold it to C. O'Neil, whence purchased by Mr. Drax.—Palomino, iii. 421; Davies, Murillo, lxiii.; Passavant, Tour in England, ii. 20; Curtis, 241.

St. Francis Xavier, Rubens, Vienna Museum.

By *Rubens*, Vienna Museum; canvas, H. 17 ft. × 12 ft. 6 in. St. Francis Xavier, standing upon a high pedestal, habited in the black robes of his Order, is healing the sick and the dying, who are grouped in various positions around; behind the multitude rises a splendid temple with idols, one of which is falling upon its affrighted worshippers; above, in clouds, the Virgin with a chalice, surrounded by angels bearing a cross, in a stream of celestial light. Painted for Jesuits' Church, Antwerp; bought in 1774 by Empress Maria Theresa for 18,000 florins. Original sketch also in Vienna Museum. Engraved by Marinus; J. Blaschke.—Smith, ii. 18; Gal. de Vienne, iii. Pl. 136.

FRANCISCA, daughter of Velasquez (?), *Velasquez*, Madrid Museum; canvas, H. 1 ft. 11 in. × 1 ft. 6 in. About seven years old, half-length, standing, in grayish dress with slashed sleeves and bow of red-and-white ribbon on breast; holds a bunch of flowers on a white cloth, her hands touching each other. Etched by B. Maura. Another portrait, resembling this, except that the hands do not touch and bow of ribbon is red, also in Madrid Museum. — Curtis, 103; Madrazo, 622.

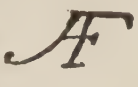
FRANCISQUE. See *Millet*.

FRANCK, FRANZ FRIEDRICH, born at Augsburg in 1627, died there in 1687. German school; history painter, son and pupil of Hans Ulrich F. (1603–80). Works: Jacob and Esau, St. Ann's, Augsburg; Job and the Orphans, Esther, David (all of 1674), Orphan Asylum, ib.; St. Francis Dying, Obermünster Stift, Ratisbon; Arrival of Jacob at Joseph's in Egypt, St. Ann's, ib.; Table with Musical Instruments

(2), Gotha Museum; Portraits of Man and Wife (1674), Nuremberg Museum; Male

Portrait, Vienna Museum.—Allgem. d. Biogr., vii. 211.

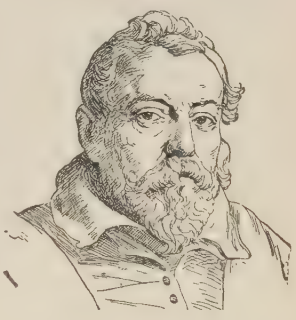
FRANCKEN (Franck), AMBROSIUS, the elder, born at Hérenthals in 1544, died in Antwerp, Oct. 16, 1618. Flemish school; history and portrait painter. Son of Nicolas (died 1596), a mediocre painter; pupil of Frans Floris; when twenty-five years old went to Fontainebleau to study the great frescos of Il Rosso and of Primaticcio. In 1573 free master of St. Luke's Guild at Antwerp, and in 1581–82 its dean. Works: Madonna with Angels (wreath of flowers by Jeronimus van Kessel), Dresden Gallery; Martyrdom of St. Crispinus, Miracle of the Loaves (1598), Last Supper, Martyrdom of St. George, four episodes from life of St. Sebastian, twelve others, Antwerp Museum; Christ and the Adulteress, Raising of Jairus's Daughter, Christ on Mount of Olives (1600, masterpieces), The Trinity (1608), several Portraits, St. Jacob's Church, Antwerp; Exit from the Ark, Valenciennes Museum. Ambrosius, the younger (died 1632), who was a master in the Antwerp guild in 1624, was son and pupil of Frans the elder.—Biog. nat. de Belgique, vii. 243; Cat. du Musée d'Anvers (1874), 159; Michiels, vi. 318; Rooses (Reber), 110; Van den Branden, 351.



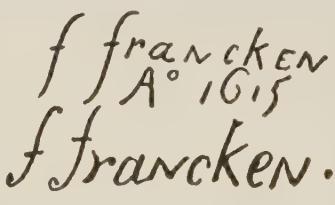
FRANCKEN, CONSTANTYN, born at Antwerp, baptized April 5, 1661, died there, Jan. 12, 1717. Battle painter, grandson of Frans Francken, the younger; went to France at an early age, worked for years in Paris and Versailles, and after his return to Antwerp entered the guild in 1695. Works: Battle of Eekeren, Retreat of General Marten van Rossum, City Hall, Antwerp.—Van den Branden, 978.

FRANCKEN, FRANS, the elder, born at Hérenthals about 1540, died in Antwerp, Oct. 6, 1616. Flemish school; history painter, brother of Ambrosius the elder; pupil of Frans Floris; obtained the citizenship of Antwerp in 1567, and in the same year was admitted as free master to the guild of St. Luke, of which in 1588–89 he was the dean. Works: Eteocles and Polynices, Museum, Antwerp; Triptych, with Jesus among Doctors (1587), Cathedral, ib.; Burial of Christ, Jesus appearing to Mary Magdalen, St. Jacob's Church, ib.; Destruction of Pharaoh's Army, Blenheim, England; History of Esther, Louvre; Flight into Egypt, Christ led to Golgotha (1597), An Allegory, Creation of Eve, Creation of Animals (landscape of last two by J. Brueghel), Dresden Gallery; Banquet with Music, Old Pinakothek, Munich; Curiosity Shop, Assembly of Ladies and Gentlemen, Ecce Homo, Vienna Museum.—Biog. nat. de Belgique, vii. 242; Cat. du Mus. d'Anvers (1874), 166; Michiels, vi. 315; Riegel, Beiträge, ii. 74; Van den Branden, 342.

FRANCKEN, FRANS, the younger, called Don Francisco, born in Antwerp, May 6, 1581, died there, May 6, 1642. Flemish school; history, landscape, and interior painter, son and pupil of Frans Francken, the elder; went at an early age to Italy, and studied after the old masters in Venice, where he is said to have acquired his surname. Master of the guild at Antwerp in 1605, dean in 1615. Painted the foreground figures in pictures of Velvet Brueghel, Neefs the elder, and Josse de Momper. His various modes of signature have caused the greatest difficulties in attributing certain works to him or to his father, but it seems now sufficiently certain that in his father's lifetime he signed "den jon. F. F.," after the death of the elder Frans (1616) signed his name without addition, occasionally prefixed "Do., D^{s}." (Don, Dominus?), but also still "Den jon.," and after 1630, "D., Do.," or "D'ouden" (the elder), as then his son, Frans III., may have begun to work independently. He is the most famous of this numerous family of ar-



tists; his works are distinguished for graceful treatment, remarkable harmony, spirited touch, and capital drawing. Works: Christ Sentenced, St. John Preaching, Ecce Homo, Taking of Christ, Neptune and Amphitrite, Interior of Church in Flanders, Madrid Museum; Passion of Christ, Prodigal Son, Prince visiting Treasury of a Church, Louvre, Paris; Christ bearing the Cross, Lille Museum; Magdalen washing Christ's Feet (1628), Notre Dame, Bruges; Crœsus and Solon, Brussels Museum; Martyrdom of the Crowned (1624), Works of Mercy (1608), Miracle of St. Bruno's Grave, Interior of Art Cabinet, Antwerp Museum; Ball at Court of Albert and Isabella (1611), Parable of Prodigal Son, Adoration of Christ and Virgin (1616), National Museum, Amsterdam; Musical Company in a great Hall, Rotterdam Museum; Galatea, Adoration of the Magi, Joseph's Coffin and Destruction of the Egyptians (2), King Midas, The Royal Banquet, Brunswick Museum; Homage to Flora, Cassel Gallery; Destruction of the Egyptians (1621), Kunsthalle, Hamburg; do., Mannheim Gallery; do., and Parable of Prodigal Son, Carlsruhe Gallery; the World doing Homage to Apollo (1629), Oldenburg Gallery; Apelles painting Campaspe, The Five Senses, Copenhagen Gallery; Rape of Helen, Stockholm Museum; Feeding of the Five Thousand (1634), Dessau Gallery; Neptune and Amphitrite, Belshazzar's Feast, Triumph of David, Solomon and the Queen of Sheba, Solomon showing his Treasures to the Prophet, Martyrdom of St. Andrew, Solomon seduced to Idolatry, Sword of Damocles, Gotha Museum; Christ on Mount of Olives, Washing of Feet, Solon and Crœsus, Temptation of St. Anthony (?), Berlin Museum; Christ bearing the Cross (1597), Christ and the Woman taken in Adultery (1606), Dresden Gallery; Martyrdom of St. Lawrence, Aschaffenburg Gallery; Seven Works of Mercy (1630), Cavalry Skirmish (1631), An Allegory, Old Pinakothek, Munich; Christ and Nicodemus, Crucifixion (1606), Witches' Sabbath, do. (1607), Crœsus and Solon (attributed to Frans the elder), Vienna Museum; Witches' Sabbath, St. Elizabeth nursing the Sick, Berne Museum; Executions in the Netherlands by order of Duke of Alva, Musée Rath, Geneva; Seven Works of Mercy, Hermitage, St. Petersburg; Dives, the Rich Man of the Gospel, Museum, New York; Passage of the Red Sea, Crucifixion (both attributed to Frans the elder), Historical Society, ib.; Artist's portrait, and three others (?), Uffizi, Florence; others in Palazzo Pitti, ib., Augsburg, and Schleissheim Galleries, in Liechtenstein Gallery, Vienna, and Borghese Gallery, Rome. —Biog. nat. de Belgique, vii. 249; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874), 167; Meyer, Gemälde d. Köngl. Mus., 167; Riegel, Beiträge, ii. 74; Rooses (Reber), 153; Van den Branden, 615.



FRANCKEN, FRANS III., called de Rubensche Francken, born in Antwerp in 1607, died there, Aug. 21, 1667. Figure painter, son and pupil of Frans Francken, the younger, with whom he worked conjointly probably until 1639, when he became master of the guild; afterwards greatly influenced by Rubens, whence his surname. Works: St. John Baptist preaching, Liechtenstein Gallery, Vienna; Figures in Church Interior by Neefs the elder (1654), National Museum, Amsterdam; do. (1652), Schwerin Gallery; St. John's Head given to Herodias, Mr. Theodoor van Lerius, Antwerp; Scourging of Christ, Miss Verschuylen, ib.; Continence of Scipio, Mr. Dufraisne, Cambrai.—Michiels, viii. 265; Van den Branden, 618.

FRANCKEN, HANS, or JAN (Jan Baptist?), born at Antwerp in 1581, died there, Dec. 24, 1624. Flemish school; history painter, nephew and pupil of Ambrosius Francken, the elder, then studied in Paris, and returned to Antwerp in 1608; formed

himself after Rubens and Van Dyck; master of the guild in 1611. His portrait by Van Dyck is in the Amsterdam Museum. Works: Christ among the Doctors, Descent of the Holy Ghost, Bruges Museum. Copies after Rubens: Visitation of Mary, Assumption, Adoration of the Shepherds, ib.; Decapitation of St. John, Brussels Museum; Christ and Magdalen (in Landscape by Velvet Brueghel), Rotterdam Museum; Heads of Seven Apostles (attributed), Dresden Museum.—Van den Branden, 339, 622; Kramm, ii. 508; Fétis, Cat. du Mus. Royal, 322.

FRANCKEN, HIERONYMUS (Jeroom), the elder, born at Hérenthals in 1542, died in Paris (?), May 1, 1610. Flemish school; history and portrait painter, brother of Frans and Ambrosius the elder; pupil of Frans Floris, went to France, became portrait painter to Henry III., and, continuing in favour at court under Henry IV. and Louis XIII., was called the painter of kings. Visited Italy either before or after having first settled in Paris. In 1590 he retired to Antwerp, where he attracted all the pupils of his old master, Floris, lately deceased, but soon returned to Paris. Works: Abdication of Charles V., National Museum, Amsterdam; Charles V. taking Orders, Lille Museum; Decapitation of St. John the Baptist (1600), Dresden Gallery; Assembly of the Sea-Gods, Stockholm Museum.—Biog. nat. de Belgique, vii. 244; Jal., 612; Michiels, v. 317; vi. 312; Van den Branden, 340.

FRANCKEN, HIERONYMUS, the younger, born in Antwerp, baptized Sept. 12, 1578, died there, March 17, 1623. Flemish school, son of Frans the elder; historical figure painter, pupil of Ambrosius Francken; master of the guild in 1607. Works: Horatius Cocles at the Sublician Bridge (1620), Antwerp Museum; Esther before Ahasuerus.

FRANCKEN, JOHANNES, born in Antwerp about 1500 (?). Flemish school; history and landscape painter, supposed pupil of Jacob van Utrecht; seems to have left Antwerp at an early period, and in 1550 settled in Naples, where he was called Franco, and where Wenceslaus Cobergher lived with him, and married his daughter. Work: Adoration of the Magi (1556), Franciscan Church, Naples.—Biog. nat. de Belgique, vii. 253; Immerzeel, i. 247.

FRANCKEN, P. H. (H. P.?), flourished about the middle of 17th century. Flemish school; history painter, recalling in his works the school of Rubens. Works: St. Francis of Assisi, The Poisoned Cup, St. Louis as a Crusader, St. Anthony of Padua (1652), Antwerp Museum.—Cat. du Musée d'Anvers (1874), 171.

FRANCKEN, SEBASTIAAN. See *Francx*.

FRANCO, BOLOGNESE, end of 13th and early part of 14th century. Bolognese school; mentioned by Dante as a miniaturist in connection with Oderisio (Purgatory, cxi. 79). Malvasia says that he founded in Bologna the school out of which arose Vitale, Lorenzo, Simone, Jacopo, and Cristofano, but there are no authentic records of him. Perhaps a pupil of Oderigi d'Agobbio, when that painter was working at Bologna in 1268. A Madonna Enthroned, in the collection of Prince Ercolani, Bologna, bears his name and the date 1312. It has been repainted, but it seems a picture of the 14th century with some of the affected grace of movement peculiar to the artists of Gubbio and Fabriano.—C. & C., Italy, ii. 206; Siret, 333; Cibo, Scuola Umbra, 12; Malvasia, Felsina Pittrice, i. 25.

FRANCO, GIOVANNI BATTISTA, born at Udine in 1510, died in Venice in 1580. Umbrian school; family name Semolei, according to Zanetti. Went early to Rome and studied works of Michelangelo; became a very able designer, but was less success-

ful as a colourist. He executed frescos in Rome, Urbino, Venice (1556), and other places, and made many designs for architectural decorations. Was also an engraver, and Bartsch enumerates ninety-three of his etchings. Works: Battle of Montemurlo, Palazzo Pitti, Florence; Baptism of Christ, S. Francesco della Vigna, Venice, Madonna, S. Giobbo, ib.—Ch. Blanc, École ombrienne; Vasari, ed. Le Mon., xi. 317; Bartsch, xvi. 111.

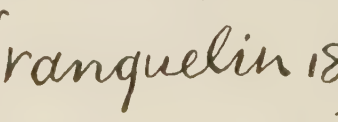
FRANÇOIS, PIERRE JOSEPH CÉLESTIN, born at Namur, March 19, 1759, died in 1851. Flemish school; history painter, pupil of Andreas Lens; visited Italy in 1778–81 and 1789–92, and France and Germany repeatedly. Among his pupils were Navez, Decaisne, and Madou. Order of Leopold in 1845. Works: St. Germain blessing St. Geneviève (Church du Sablon), and Four Evangelists (Church des Minimes), Brussels; Marius amid the Ruins of Carthage, National Gallery, ib.; Sylla Tiburius, Portrait of Mme. Du Barry, Arenberg Gallery, ib.; Assumption, Ghent Academy; Physician consulted by two old Women, Haarlem Museum.—Immerzeel, i. 251; Kramm, ii. 511.

FRANCUCCI. See *Imola.*

FRANK, JULIUS, born in Munich in 1826. History painter, son of the glass painter, Michael Sigismund Frank (died 1847), pupil of Schraudolph. Works: St. George, Dünkelsbühl; The Good Shepherd, The Guardian Angel, Saalfelden; Mater Dolorosa, St. Sebastian, Cycle of wall paintings from sacred and profane history of Bavaria, National Museum, Munich; do. from New Testament, Philippine Congregation in Gostyn, Posen. Many easel pictures, chiefly Madonnas.—Müller, 182.

FRANQUE, JEAN PIERRE and JOSEPH, twin brothers, born at Buis (Drôme) in 1774. French school; history painters, pupils of David, enjoyed reputation under the empire, and often worked conjointly. Pierre painted pictures of large dimensions in the style of his master, and was employed at the Louvre and in making copies and restorations in Versailles Museum. Medal, 2d class, 1812; L. of Honour, 1836. Joseph went to Naples in 1813, where he became professor at the Academy. Works by Pierre: Battle of Zürich (1812, with Joseph, gold medal); Josabeth saving Joash from Fury of Athaliah (1817), Nîmes Museum; Conversion of St. Paul (1819), Dijon Museum; Angelica and Medor (1822), Besançon Museum; Jupiter and Juno on Mount Ida (1822), Montauban Museum; Crossing the Rhine (1835); Siege of Lille (1836), Battle of Lens (1841, with Alaux), Versailles Museum. Works by Joseph: France in Anarchy appearing to Bonaparte on Banks of Nile (formerly in Luxembourg Museum).—Larousse, viii. 787.

FRANQUELIN, JEAN AUGUSTIN, born in Paris, Sept. 1, 1798, died there, Jan. 4, 1839. French school; history and genre painter, pupil of Regnault. Medal, 2d class, 1827. Works: Christ leaving the Temple (1819), Tours Cathedral; Death of Malvina (1819), Fontainebleau Palace; Daughter of Jairus (1822), Amiens Museum; Baptism of Christ (1824), Préfecture de la Seine, Paris; Conquest of Brisach, 1703, Versailles Museum; Young Woman with her Child and a Dog, Grenoble Museum; Mother at Cradle of sick Child, Kunsthalle, Hamburg; Bragella, the Sailor's Wife (after Byron), Italian



Woman with Sick Child praying before Madonna, Leipsic Museum.—Bellier de la Chavignerie, ii. 586.

FRARI, IL. See *Bianchi*, Francesco.

FRASER, ALEXANDER, born in Edinburgh, April 7, 1786, died at Hornsey, Feb. 15, 1865. Genre painter, studied at Trustees' Academy, Edinburgh; went in 1813 to London, where he became assistant to Wilkie, and painted the details and still-life in his pictures for twenty years. His own works, mostly relating to Scottish life, show

Wilkie's influence. Some of his pictures have been engraved. Works: Deoch-an-dornis (1830); Village Sign-Painter (1837); Sir Walter Scott dining with a Blue-Gown Beggar (1844); The Glass of Ale; Robinson Crusoe reading the Bible to Friday; Last Moments of Mary Queen of Scotts.—Redgrave; Art Journal (1865), 125.

FRASER, ALEXANDER, born in Linlithgowshire, Scotland; contemporary. Landscape painter, member of R.S.A. Studio in Edinburgh. Paints Scottish scenery attractively. Works: At Barncleuth, National Gallery, Edinburgh; Glen Arnan, Trout Stream in Highlands, Springtime at Dingleton (1878).

FRASER, CHARLES, born in Charleston, S. C., in 1782, died there in 1860. After practising law several years, devoted himself in 1818 to art, and became a successful painter, especially of miniatures, though he also painted historical and genre pictures and landscapes. In 1857 a collection of his works was exhibited in Charleston, including 313 miniatures and 139 other pieces. He numbered among his sitters many prominent people.

FRAUSTADT, F. A., born at Lauchstädt, near Halle, April 9, 1821. History painter, pupil in Dresden of Bendemann, Rietschel, and Schnorr; has lived since 1857 in Antwerp. His large compositions glorify the Nibelung Saga and form a kind of cycle. Formerly painted many portraits. Works: Krimhilde's Dream; How Siegfried was betrayed; Siegfried's Farewell; How Hagen did not rise before Krimhilde; Tetzel's Indulgence Sermon; Rope Dancers; Interior in Time of the Merovingians; Goths in Rome; Portrait of Composer Grétry (1880).

FREDERICK BARBAROSSA, DEAD, Karl Wilhelm *Kolbe*, National Gallery, Berlin; canvas, H. 7 ft. 4 in. × 10 ft. 5 in. Upon a high bier, formed of lances and carried by four knights, the dead king lies in state, crown on head and sword in hand, surrounded by banners and escorted by Crusaders mounted and on foot; preceding him a bishop with crosier, accompanied by monks and ministrants with censers; in background, the battle has begun around the city of Antioch, from which smoke is rising. Bought in 1869 from the artist's bequest.

FREDI, BARTOLO DI. See *Bartolommeo* di Manfredi.

FREEMAN, JAMES EDWARD, born in Nova Scotia in 1808, died in Rome, Nov. 21, 1884. Figure painter, pupil in New York of the National Academy; studied and painted many years in Rome, where he resided. Elected N.A. in 1833. Works: Mother and (Child 1868); Beggars; Young Italy; Flower Girl; Savoyard Boy in London; Girl and Parrot, H. P. Kidder, Boston; Study of a head for Judith, Lucchese Peasants on the Sands of the Serchio (1883).

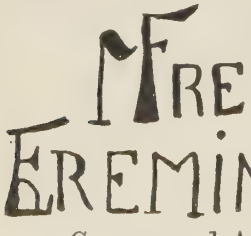
FREER, FREDERICK W., born in Chicago, Ill., in 1849. Genre painter, pupil of the Munich Academy. Member of Society of American Artists. Exhibits at the National Academy. Studio in New York. Works in oil: Choosing a Study, T. B. Clark, New York; Souvenir of Gainsborough (1881); Waiting (1882); In Ambush (1883); Adagio, Jeanette—Portrait Study, Behind the Fan (1884). Water-colours: Arranging the Bouquet, Veiled Head (1884); Dream-Life, The Mirror (1885).

FREESE, HERMANN, born in Pomerania, May 14, 1819, died at Hasenfelde, July 25, 1871. Animal painter, pupil in Berlin of Brücke and of Steffeck. Works: Stags Fighting (1857), Stags attacked by Wolves; Stags Pursued, Boar Hunt, National Gallery, Berlin; In the Pasture.—Rosenberg, Berl. Malersch., 292.

FREGEVIZE, FRIEDRICH, born in Geneva in 1777, died there, Oct. 9, 1849. Landscape painter, lived for many years in Berlin, where he was made member of the Academy in 1820; returned to Geneva in 1829, and went to Dessau in 1839. Works:

Rhône Valley near Geneva, Lake of Geneva, National Gallery, Berlin.

FRÉMINET (Fréminel), MARTIN, born in Paris, Sept. 24, 1567, died there, June 18, 1619. French school; first instructed by his father, a mediocre painter, then by Jean Cousin. Went to Rome (1591), was influenced by the Cavaliere d'Arpino, and studied the works of Parmigianino and Michelangelo. After spending sixteen years in Italy he returned to France, by way of Savoy, where he executed several large paintings for the duke's palace, and in 1602 became court-painter to Henry IV., who intrusted him with the decoration of the chapel at Fontainebleau, which he had nearly completed at the time of his death. Was surnamed the French Michelangelo. Works: Several paintings in the Royal Palace, Turin; Mercury commanding Æneas to abandon Dido, Louvre; SS. Matthew, Mark, Luke, John, Augustine, Jerome, Gregory, and Ambrose, Orleans Museum.—Bellier de la Chavignerie, i. 589; Ch. Blanc, École française; Jal., 615; Lejeune, i. 121; iii, 302; Villot, Cat. Louvre.

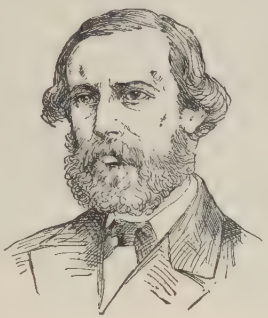


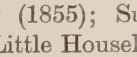
FRÈRE, CHARLES (EDOUARD), born in Paris, July 10, 1837. Genre, landscape, and portrait painter, son and pupil of Edouard Frère, and pupil of Couture. Medal, 2d class, 1848; medal, 1865. Works: Muleteer in the Alps (1865); Chariot Race (1867); Stable Interior (1868); Basket-Sellers, Studio Interior (1870); Horses unlading Trees (1872); Before the Rain (1875); Snow (1876); A Corner of Paris (1877); Gramigna Lavatory at Naples (1879); Donkey Tavern at Tréport, Wood-cutting at Ecouen (1880); Hôtel de Heaume in Paris, Chestnut-Trees at Blémur (1881); Truck at Ecouen, Studio (1882); Plaster Quarry at St. Brice, Isle of St. Denis (1883); Surgical Operation (1884); Press-house at Châtel-Guyon, Farriery in Paris (1885).

FRÈRE, (CHARLES) THÉODORE, born in Paris, June 24, 1815. Genre and landscape painter, pupil of J. Cogniet and Roqueplan. Exhibited first picture in 1834. In 1836 he took part in the Algerian Expedition, and afterwards spent some time in Egypt. Chiefly paints Eastern scenes. Medals: 2d class, 1848 and 1865. Works: Stable of Loiret (1835); Street of the Jews in Constantine (1842); Caravan at a Ford (1844); Market of Constantine (1848); Arabs Halting (1850), Ministry of the Interior; Mosque at Beyrout, Bazaar in Damascus (1855); Bazaar in Beyrout, Halt at Ghizeh (1857); Harem in Cairo, Donkeys and Donkey-Drivers in Cairo, Café Mohammed (1859); Evening Halt at Minieh, Arab drinking at a Fountain in Cairo, Arabian Restaurant at the Gates of Choubrah, Festival at Ulema's in Constantinople (1861); Ruins of Karnac at Thebes, Bazaar in Girgeh, Potter at Esné (1863); Okale in the Morning (1864); Café of Galata, Island of Philæ (1865); Arab Wedding in Cairo, The Evening Prayer (1866); Caravan of Mecca, Ruins of Palmyra (1868); Simoom, Theatre of Karaguez (1869); Evening Halt on Banks of Nile (1870), Caravan for Mecca, Twilight in Cairo (1875); Tomb of the Caliphs in Cairo (1876); Evening in Upper Egypt (1877); The Nile, Evening, Desert at Noonday (1878); Beni Souef, In Cairo (1879); Copt Street in Cairo (1880); Jerusalem from the Valley of Jehoshaphat (1881); Simoom near the Sphinx, Morning near Cairo (1882); Cairo from the North (1883); The Nile at Nagadi (1884); The Pyramids and Plain of Gizeh, Street in Cairo (1885); View of Karnac, Ruins of Luxor, Laval Museum; Arabs resting in Caravansary, Nancy Museum;

Well near Nehemy, Stettin Museum; Departure from Jerusalem for Jaffa, New York Museum.—Bellier de la Chavignerie, i. 589; Larousse, viii. 817.

FRÈRE, (PIERRE) ÉDOUARD, born in Paris, Jan. 10, 1819. Genre painter, brother of Théodore, pupil of Paul Delaroche and of École des Beaux Arts. He gained his first success in 1843, and has since steadily improved, his best works being some of the least laboured. Medals: 3d class, 1850 and 1855; 2d class, 1852; L. of Honour, 1855. Works: Preparing for Church (1835), Corcoran Gallery, Washington; Little Glutton (1843); Little Mountebank, Hen with the Golden Eggs (1848); Studio (1849); Cook, Laundress (1850), Chartres Museum; Going to School, Helping Herself (1853), W. T. Walters, Baltimore; Little Purveyor, Good Friday, Dinner, Reading Lesson, Young Woman Combing (1855); Sunday Toilet, Sweeper (1857); Little Housekeeper (1857), Little Dressmaker, Cold Day (1858), W. T. Walters, Baltimore; Lesson on Flute, Little Shiverers (1859); Little School, Dieppe (1861); Return from Woods, Effect of Snow, Grandmother (1863); Women Spinning, Girl Sewing (1864); Palm Sunday, Workshop at Écouen (1866); First Steps, Prayer, Blessing, Library, Little Woodcutters, Interior at Royat, Stove (1867); Women Sewing (1868); Preparing Dinner (1868), Devotion, Prayer, W. T. Walters, Baltimore; Girls leaving School, Boys leaving School, Porch of Church of Saint Paul at Antwerp; Exercise (1880), J. J. Astor, New York; Jerusalem from the Valley of Jehoshaphat (1881); Blessed Water (1882); Poor Man's Cider, Before Going In (1883); Pull Up, Storm in a Tub (1884); A Bivouac, Bakehouse (1885).—Bellier de la Chavignerie, i. 590; Larousse; Hamerton, French Painters.





FREUDENBERGER, SIGMUND, born in Berne, June 16, 1745, died there, Aug. 15, 1801. French school; genre painter, pupil of Emmanuel Handmann, but went to Paris at twenty, and there was assisted in his studies by Wille, Boucher, Greuze, and Röslin. Painted portraits and genre pieces in Watteau's style, after his return home, as well as Scripture scenes. Works: Horoscope Realized, Fifteen Scenes from Popular Life in Canton Berne, Berne Museum; Portrait of Haller, City Library, Berne; Lover's Present (1770), Historical Society, New York.—Allgem. d. Biogr., vii. 355; Dohme, 3; Wurzbach, Fr. Maler des xviii. Jahrh., 39.

FREY, JOHANNES (JACOB), born at Basle in 1813, died at Frascati, near Rome, in 1865. Landscape painter, studied principally in Italy; in 1842 he accompanied Professor Lepsius to Egypt, whence, on his return in 1843, he brought many excellent sketches. Works: The Caudine Forks, View near Granada, do. near Rome, do. near Monreal—Sicily, Caravan surprised by Samum, Wood Landscape in Roman Mountains (last work), Basle Museum; The Statues of Memnon near Thebes, the Samum in the Desert, New Pinakothek, Munich; Chamsyn in the Desert (1845), Emperor of Germany; Statues of Memnon, Sphinx Colossus near Memphis (1858), Leipsic Museum.

FREYBERG, Baroness ELEKTRINE VON, born in Strasburg, March 24, 1797, died in Munich, Jan. 1, 1847. History and portrait painter, daughter and pupil of Johann Stuntz, landscape painter. Studied in Munich, and in 1821–22 in Rome, where she was influenced by Overbeck, and was made member of the Academy of St. Luke. Works: Madonna, Zachariah naming St. John, Boy Flute-Player, New Pinakothek, Munich; Holy Family, Birth of St. John (1829); Three Holy Women at the Grave, Madonna,

Leuchtenberg Gallery, St. Petersburg; Charity, life-size Portrait of Artist.—Allgem. d. Biogr., vii. 364; Nagler, Mon., ii. 593.

FREYBERG, KONRAD, born in Stettin, March 14, 1842. Horse and military genre painter, pupil in Berlin of Steffeck, especially successful in equestrian portraits on a small scale. Works: Prince Charles of Prussia and Suite (1872); Ride of Prince Charles to a Stag-Hunt (1876); Prince Hohenlohe at Clamart, Arrival of Prince Frederic Charles on Battlefield of Vionville, Surrender of Metz (1877); Group of Officers of Garde du Corps (1878); Encounter at Ferme St. Hubert, life-size Male Portrait (1879).—Rosenberg, Berl. Malersch., 293.

FRIANT, ÉMILE, born at Dieuze (Alsace-Lorraine). Genre painter, pupil of Cabanel. Medals: 3d class, 1884; 2d class, 1885. Works: Studio Interior, Prodigal Son (1882); A little Rest (1883); Favourite Corner (1884); The Sketch, Portrait (1885).

FRICH, J., born in Christiania in 1810. Landscape painter, pupil of Copenhagen Academy, then studied in Dresden and Munich. Generally paints Norwegian subjects. Member of Stockholm Academy. Works: Six Norwegian Landscapes (1852), Oscarshall, near Christiania; View in Hallingdal, Wood Landscape from Thalemarken, Christiania Gallery.—Müller, 185.

FRIED, HEINRICH JAKOB, born at Queichheim, near Landau, March 11, 1802, died in Munich, Nov. 2, 1870. History, genre, portrait, and landscape painter, pupil of Stuttgart and Augsburg art schools, then from 1822 of Munich Academy under Langer and Cornelius. From 1834–37 lived in Rome and Naples, came to Munich in 1842, and was appointed Conservator of the Art Union in 1845. Works: Margaret at Spinning Wheel, Knight Toggenburg, Hunting Party by Castle Trifels, Blue Grotto of Capri, New Pinakothek, Munich; View of Hohenschwangau; Wounded Knight; Italian Pifferari; Cloister of S. Scolastica; Vintage Assembly; Views in Sabine Mountains; Tivoli; Views in the Palatinate.—Allgem. d. Biogr., vii. 387.

FRIEDLÄNDER, FRIEDRICH, born at Kohljanowitz, Bohemia, Jan. 10, 1825. History and genre painter, pupil of Vienna Academy, and of Waldmüller; visited Italy in 1850, Düsseldorf and Paris in 1852. Member of Vienna Academy since 1866. Works: Death of Tasso (1852); False Players; Kirmess at Mariabrunn; At the Jeweller's; Interrupted Division; After the Lottery; Adoption of Child; Shop Politicians (1863); Seizure of Incendiary (1864); Hour of Rest (1865); Pawn Shop, Coburg Gallery; House of Invalides, Tasting Wine (1866); Return Home (1868); The New Comrade (1868), Vienna Academy; Service of Friendship; Strawberry Sellers (1872), The Invalides (1875), Vienna Museum; News, The Examination (1883); Distribution of Wine (1884). — Müller, 186; N. illustr. Zeitg. (1883), i. 346; Wurzbach, iv. 358; Zeitschr. f. b. K., viii. (Mittheilungen, i. 21).

FRIEDRICH, KASPAR DAVID, born at Greifswalde, Sept. 5, 1774, died in Dresden, May 7, 1840. Landscape painter, pupil of Copenhagen Academy, then from 1798 in Dresden. Became professor at Dresden Academy in 1817, and member of Berlin Academy in 1840. Works: Abbey in Oakwood, Wanderer on Seashore, Royal Palace, Berlin; Harz Landscape, Moonrise by the Sea, National Gallery, ib.; Moonlight Scene (1819), Giant's Grave, Rest during Harvest (1835), Dresden Gallery; Woman on Seashore beaconing to Ship, Gotha Museum; Crucifix on Hill after Sunset; Thirty-six views of Rügen.—Brockhaus, vii. 353.

FRIEDRICHSEN, ERNESTINE, born in Dantzic, June 29, 1824. Genre painter, pupil in Düsseldorf of Marie Wiegmann, then of Jordan and Wilhelm Sohn. Works: Convent - School; Polish Country Mail; School-Children crossing Lake; Polish Insurgents in Cellar; Loving Couple in Boat; Old Church in Mazovia; Children in Rome during Carnival; Friday Evening in Jewish Quarter at Amsterdam; Polish Rag-Pickers

(1880); Polish Raftsmen (1881); Carpet Embroiderers in Amsterdam (1882).—Müller, 186; Illustr. Zeitg. (1881), ii. 523; (1882), ii. 359; (1883), i. 463.

FRIES, BERNHARD, born at Heidelberg, May 16, 1820, died in Munich, May 21, 1879. Landscape painter, studied first in Heidelberg, then in Carlsruhe under Koopman, and in 1835–37 at Munich Academy. Lived in Rome in 1838–45, and settled at Munich in 1846. Works: Glaciers of Mont Blanc; Lake of Geneva; Lake of Como; Ravine near Nemi; Neckar Valley; Landscape in Storm; View in Heidelberg Garden; Morning and Evening in Woods of Heidelberg; Cycle of forty Italian Landscapes; Mountain Landscape, Carlsruhe Gallery; View in Sabine Mountains, Oreto Valley near Palermo, Schack Gallery, Munich; On Lake Constance, Zürich Gallery. —Kunst-Chronik, xiv. 638; W. Müller, Düsseldf. K., 332.

FRIES, ERNST, born at Heidelberg, June 22, 1801, died in Carlsruhe, Oct. 11, 1833. Landscape painter, pupil in Heidelberg of Rottmann and in Carlsruhe of Karl Kuntz. Spent four years in Italy (1823–27), then lived in Munich and moved to Carlsruhe (1831), where he was appointed court-painter. Works: View of Tivoli; Sorrento with Tasso's House; Pozzuoli with Bay of Baiæ; Cape Misenum; Landscape in style of Roman Mountains, Castello near Amalfi, Carlsruhe Gallery; Waterfall near Isola di Sora, New Pinakothek, Munich; Castle at Massa; View of Heidelberg, do. of Heidelberg Castle (1829), Valmontane (1833), National Gallery, Berlin; View in Sabine Mountains, Leipsic Museum.—Allgem. d. Biogr., viii. 72; Jordan (1885), ii. 66.

FRIES, HANS, born at Freiburg, Switzerland, in Jan., 1465, died about 1520. German school; worked in Basle in 1487–88, made city painter in Freiburg (1501), where he painted the Last Judgment in the City Hall and decorated the Episcopal Palace. About 1518 he settled at Berne. His works show affinity to the schools of Augsburg and Colmar, though generally hard in tone and inharmonious in colour. His contemporaries ranked him with the greatest German and Italian masters of his time. Works: Six Scenes from Life of Virgin (1512), Two Scenes from Life of St. John the Baptist, Martyrdom of St. John the Evangelist (1514), Basle Museum; Four pictures of Saints, Freiburg Museum; Legend of St. Anthony (1506), Franciscan Monastery, Freiburg; Madonna (1501), St. Ann, Stigmatization of St. Francis, Martyrdom of St. Sebastian, Virgin going to the Temple, Marriage of the Virgin (1512), Nuremberg Museum.—Allgem. d. Biogr., viii. 73; His, Jahrb. f. K., ii. 51; W. & W., ii. 483.

FRIES, KARL FRIEDRICH, born at Winnweiler, Palatinate, Nov. 20, 1831, died at St. Gallen, Dec. 23, 1871. History painter, pupil of Munich Academy, then of Berdellé, and in Vienna of Rahl. Lived many years in Italy. Works: Wine, Woman, and Song (1862); Hercules and Omphale (1864); Auro Doceo in the Abruzzi; excellent copies after Titian and Palma Vecchio.—Kunst-Chronik, vii. 203.

FRIIS, HANS GABRIEL, born at Skovgaard, near Hobro, Jutland, Sept. 7, 1839. Landscape painter, pupil of Lund and Kittendorf, afterwards of Skovgaard; visited Dresden and Berlin in 1870, Switzerland and Italy in 1871–72. Works: Summer Day in Jutland (1868), Copenhagen Gallery. —Sigurd Müller, 106; Weilbach, 184.

FRIQUET DE VAUROZE (Vaux-Rose), JACQUES, born at Troyes (Aube), in 1648, died in Paris, June 25, 1716. French school; history painter, pupil of S. Bourdon, after whose designs he painted, about 1663, in the gallery of the Hôtel of M. de Bretonvilliers. Professor and member of the Academy in 1670. Works: Peace of Aix-la-Chapelle (1670), Louvre, Paris; Moses brought to Pharaoh's Daughter (1673); Daughters of Jethro, Martha and Magdalen at Christ's Feet (1699); Triumph of Thetis, Madonna (1704).—Jal., 620.

FRISCH, JOHANN CHRISTOPH, born in Berlin in 1730, died there in 1815. History painter, pupil of B. Rode, afterwards studied in Rome, became court-painter and director of Berlin Academy. Works: Mythological subjects and scenes from life of Frederic the Great in Royal Palaces of Berlin, Potsdam, and Sans-souci.

FRITEL, PIERRE, born in Paris; contemporary. History and portrait painter, pupil of Aimé Millet and of Cabanel. Medal, 2d class, 1879. Works: St. John Baptist (1876); Despair of Œdipus (1877); Electra (1878); Mater Dolorosa (1878), Préfecture de la Seine, Paris; A Martyr (1879); Fifer (1881); Remorse, The Widow (1882); Solum Patriæ (1885).

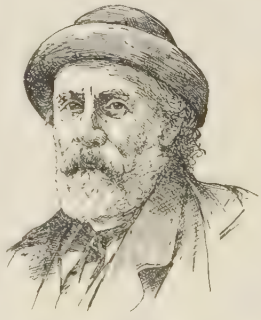
FRITH, WILLIAM POWELL, born at Studley, near Ripon, in 1819. Genre painter, pupil of Royal Academy, London, where he exhibited his Malvolio and Countess Olivia in 1840. Elected an A.R.A. in 1845, and R.A. in 1853; member of Royal Academies of Vienna (1869), Belgium (1871), Sweden (1873), and Antwerp. Medal, Paris, 2d class, 1855; L. of Honour, 1878. Works: Othello and Desdemona (1840); Leicester and Amy Robsart (1841); Duel from Twelfth Night (1843); Knox and Queen Mary (1844); Nora Creina (1846); Coming of Age (1849); Pope and Mary Montagu (1852); A Dream of the Future (1856); *Derby* Day (1858); Claude Duval (1860); *Railway* Station (1862); Marriage of Prince of Wales (1865); Before Dinner at Boswell's (1868); Henry VIII. (1872); Pamela (1875); Road to Ruin (1878); The Private View—1881, Kate Kearney, Honeymooning in Switzerland, La Belle Marquise (1883); Beatrice overhears that Benedick loves her, Dr. Johnson and Mrs. Siddons, Cruel Necessity, London Flower-Girl (1884); John Knox at Holyrood (1885).—Art Journal (1856), 237; Sandby, ii. 297; Gaz. des B. Arts (1862), xiii. 215.

FRITSCH, MELCHIOR, born in Vienna, Jan. 2, 1825. Landscape painter, pupil of Vienna Academy, where he studied drawing under Mössmer. Although self-taught in painting, he obtained the Imperial prize in 1845. Works: Burning Village after Storm; Pass near Günsling in Tyrol; Landscape in Storm with returning Villagers (1874); View on Langbath Lake (1875); Burning Village (1877).—Müller, 187; Wurzbach, iv. 372.

FRITZ, ANDREAS, born at Parsonage of Mou, near Aalborg, Jutland, Nov. 2, 1828. Landscape painter, pupil of Copenhagen Academy under Kobke, Gertner, and Marstrand; visited Paris in 1855 and 1878; went abroad again in 1871. Medals, 1854, 1855. Works: Jutland Gleaner Girl (1856); Views in Jutland (1870–80).—Sigurd Müller, 111; Weilbach, 186.

FRITZE, MARGARETE (AUGUSTE), born at Dreileben, near Magdeburg, Oct. 28, 1845. Genre painter, first instructed in Bremen, then pupil in Munich of Grützner and Liezen-Mayer, also much influenced by Kotzebue and Alexander Wagner. Moved to Stuttgart in 1880. Works: In Foreign Lands; Portraits.—Müller, 188.

FRÖLICH, LORENS, born in Copenhagen, Oct. 25, 1820. History and genre painter, and illustrator, pupil of Rörbye, then of Hetsch and Eckersberg. Went in 1840 to Munich, and in 1842 to Dresden, where he studied under Bendemann, then (1846–51) in Rome, and 1851–54 under Couture in Paris, where he went again in 1857, then settled in Copenhagen in 1873. Has illustrated many works of Danish authors. Danebrog Order



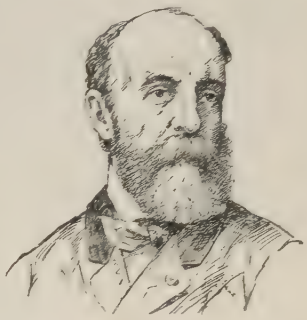
in 1857; member of Copenhagen Academy in 1877. Works: Ingeborg and Fritjof (1837); Peasant pursued by Wolves (1838); Deer in Forest-Valley; Palnatoke shooting King Harold Blaatand (Blue-tooth), King Svavelame forcing the Dwarfs Dyrin and Dvalin to forge the Sword Tyrving (1840); Cupid and the Watersprite (1845), Leipsic Museum; Return from Harvest Field (1852); Waldemar Sejr as Founder of Jutland Law, Frederic IV. receiving Homage of Schleswig (1854–57), Court of Appeals, Flensburg; Family of a Wood-God, Copenhagen Gallery.—Sigurd Müller, 116; Weilbach, 190.

FRÖHLICHER (Frölicher), OTTO, born at Soleure, Switzerland, in 1840. Landscape painter, pupil in Munich of J. G. Steffan, then (1864–65) of Düsseldorf Academy; studied especially the hills of Bavaria and the Swiss Alps. Works: Group of Trees in Jura Mountains (1866); View in Bernese Alps (1869); Mountain-Brook in Uri, View in Inn Valley (1868); Landscape in Upper Bavaria, View in Bernese Oberland, Berne Museum; Village in Nether Bavaria, Saint Gall Museum; Woodland in Upper Bavaria, Zürich Gallery; Moonlight Scene (1884).—Müller, 188.

FROMENT (Froment-Delormel), JACQUES VICTOR EUGÈNE, born in Paris, June 17, 1820. History, genre, and landscape painter, pupil of Jollivet, Lecomte, and Amaury-Duval. L. of Honour, 1863. Works: Indians surprising Camp of Hostile Tribe (1849); Pawnee Children on the Platte River (1853); Love Disarmed, Egg Dance (1859); The Graces (1867); Love Captive (1870); The Dance, The Seasons, Spring (1875).—Bellier de la Chavignerie, i. 594.

FROMENT, NICOLAS, born at Avignon, flourished 1461–76. French school. This master, whose name has only recently been found in the archives of Marseilles, flourished at the court of King René of Anjou. In the Flemish character of his works he approaches the style of Rogier van der Weyden. Works: Triptych, with Burning Bush and Madonna in centre, Saints on the Wings, Aix Cathedral; Triptych with Raising of Lazarus (1461), Uffizi, Florence.—W. & W., ii. 76; Burckhardt, 619.

FROMENTIN, EUGÈNE, born at La Rochelle (Charante-Inférieure), Oct. 24, 1820, died at St. Maurice, near La Rochelle, Aug. 27, 1876. Genre painter, pupil of Rémond and Cabat;



visited Algiers in 1846–48 and in 1852–53, and brought home many sketches, from which he painted his characteristic pictures of Oriental life. He was the author of a successful romance, "Dominique" (1863), and of admirable works on art an traveld. Medals: 2d class, 1849, 1857; 1st class, 1859; L. of Honour, 1859; Officer, 1869. Works: Farm near La Rochelle, Mosque near Algiers, View in Gorges of the Chiffa (1847); five Algerine Pictures (1849); 11 Pictures on Voyage to Biskra (1850); Moorish Burial (1853); Arab Falconers, Halt of Merchants before Aghouat, and five others (1857); Negro Jugglers, Street in Aghouat, Border of Oasis during Sirocco, Souvenir of Algiers, Audience with a Chalif (1859); Couriers of Ouled-Nayls (1861); Squall in Plains of Alfa (1864); Heron Chase (1865); Nomad Tribe on Journey (1866); Women of Ouled-Nayls (1867); Centaurs (1868); Fantasia (1869); Canal Grande and Molo in Venice (1872); Algerian Falconer, or The Quarry (1873), Arab Encampment (last work, unfinished), Luxembourg Museum; Ravine (1874); The Nile, Souvenir of Esneh (1876). Works in United States: *Algerian* Falconer (1863), Albert Spencer, New York; Arabs crossing a Ford, Miss C. L. Wolfe, ib.; Halt, A. Belmont, ib.; Arab Falconer, J. H. Warren, Hoosic Falls, N. Y.; Arab Falconer, B. Wall, Providence;

Arab Horses going to Water, H. P. Kidder, Boston; Street Scene in Algiers, H. Probasco, Cincinnati; Arab Horsemen nearing a City, Mrs. W. P. Wilstach, Philadelphia; Cavalcade, A. J. Antelo, Philadelphia; On the Nile, J. C. Runkle, New York; Arabs Marching, J. T. Martin, Brooklyn; Chase, C. P. Huntington, New York; Donkey at a Ford, R. L. Cutting, New York; Street in Cairo, Halt in Desert, Returning from the Expedition, Wm. Astor, New York; Crossing the Ford, Arabs watering Horses, W. H. Vanderbilt, New York; Halt in the Desert, H. C. Gibson, Philadelphia; The Halt, Borie Collection, Philadelphia; The Halt (1872), At the Well (1875), Encampment in Atlas Mountains, W. T. Walters, Baltimore.—Gonse, Eug. Fromentin (Paris, 1881); L'Art (1877), viii. 11, 25; Galaxy (1866), ii. 533; Gaz. des B. Arts (1878), xvii. 401; xviii. 84; (1879), xix. 240; xx. 281; (1880), xxi. 50, 464; xxii. 139, 216, 319, 404; Meyer, Gesch., 708; Nation (1881), xxxii. 462.

FROMMEL, KARL LUDWIG, born at Birkenfeld, Oldenburg, April 29, 1789, died at Ispringen, near Pforzheim, Feb. 6, 1863. Landscape painter, pupil of Philipp Jakob Becker (1763–1829, Baden court-painter, and director of Carlsruhe Gallery). Studied Claude Lorrain and Poussin in Paris in 1810–12, then went to Rome and Naples, and in 1817 became professor at the Carlsruhe art-school. He founded the Art and Industry Union of Baden; visited England in 1824, and was made director of the Carlsruhe Gallery in 1829. Works: Sorrento; Outbreak of Vesuvius; Blue Grotto of Capri; Scylla in Calabria; Cemetery of Salzburg; Castle Hohenstaufen; Castle Tyrol; View of Rome; St. Goarshausen; Monastery near Sorrento (1840), Castle Heiligenberg on Lake Constance (4, 1853–54), Fürstenberg Gallery, Doanueschingen; Etna, and Taormina; View of Tivoli; Bellaggio on Lake Como; Tasso's House at Sorrento; Villa Serbelloni on Lake Como; Waterfall near Tryberg (2), View of Heidelberg, Rocky Landscape in Murg Valley, Castle Alt-Eberstein, Carlsruhe Gallery; Landscape, Stettin Museum.—Allgem. d. Biogr., viii. 144; Brockhaus, vii. 374; Zeitschr. f. b. K., viii. 11.

FRONTIER, JEAN CHARLES, born in Paris in 1701, died at Lyons, Sept. 2, 1753. French school; history and portrait painter, pupil of Claude Hallé; won the first prize at the Academy in 1728; received as member in 1744; went to Lyons, where he became director of the art-school. Works: Vulcan attaching Prometheus to the Rock (1744), Louvre, Paris; Moses raising the Brazen Serpent (1743), Sainte Croix, Lyons; Nativity (1745), Museum, ib.—Bellier de la Chavignerie, i. 595; Jal., 623.

FRÖSCHL, KARL, born in Vienna in 1848. Genre and portrait painter, pupil of Vienna Academy, then in Munich of Wilhelm Diez. Spent several years in Italy. Works: Italian genre scenes, Portrait of his Wife.—Müller, 189; Zeitschr. f. b. K., xv. 92.

FROST, WILLIAM EDWARD, born at Wandsworth, Sept., 1810, died in London, June 4, 1877. Subject painter, pupil of Sass's Art Academy and of the Royal Academy, where he won the gold medal in 1839 for his Prometheus Bound; began as a portrait painter, but finally devoted himself to painting ideal figures, especially the female nude. Elected an A.R.A. in 1846, and R.A. in 1871. Works: Bacchanalian Dance (1844); Sabrina (1845); Diana and Actæon (1846); Una (1847); Euphrosyne (1848); Naiad, Syrens (1849); Chastity (1854); Sea-Nymph (1855); Narcissus (1857); Zephyr and Aurora (1858); Daughters of Hesperus (1860); Graces and

Loves, Sea-Nymphs (1863); Death of Adonis (1865); Hylas and Nymphs (1867); Puck (1869); Haunt of Diana, Cupid Disarmed (1870); Musidora (1871); Nymph and Cupid (1872); Bacchante (1874). — Art Journal (1849), 184; (1857), 5; (1877), 280; Sandby, ii. 219; Meyer, Conv. Lex., xvii. 362; Kunst-Chronik, xii. 658.

FRUWIRTH, KARL, born in Vienna in 1809, died there, Jan. 17, 1878. Still-life and genre painter, studied in Vienna; was also a skilful restorer of old paintings. Works: Venetian Fishermen in approaching Storm (1846); Little Nell in the Curiosity Shop (1847); Still Life (1850), Vienna Museum; Wine, Woman, and Song (1850); Dinner on Fishing Bark (1853); Armoury (1857).—Wurzbach, iv. 388.

FUECHSELL, HERMANN, born at Brunswick, Germany, Aug. 8, 1833. Landcape painter, pupil of Lessing in Düsseldorf in 1855. Prize for life-drawing, Brunswick College, 1852. Studio in New York since 1858. Works: Scene on Staten Island (1869); On the Saco—North Conway, N. H. (1879); On the Hills near Bolton—Lake George (1880); View from Crow's-Nest—North River (1881); Break-Neck Hills on the Hudson (1882); Camping Scene—Adirondacks, View on Lake George (1884).

FUES, CHRISTIAN FRIEDRICH, born in Tübingen in 1772, died in Nuremberg, Sept., 1836. German school; history, genre, and portrait painter, pupil of the Stuttgart art-school, under Hetsch and Harper; lived for some time in Brunswick, then in Nuremberg, where he became professor at the art-school. Works: Minnesinger (1821); Family of Old Knight (1827); Politicians at Coffee-House, Girl Resting, Würtemberg Costumes (1830); Village Fair (1827); Kirmess (1833); Laughing Peasant, Suabian Girl braiding her Hair (1834); Summer and Winter (1835); nine portraits of distinguished Nurembergers, City Hall, Nuremberg.—Andresen, iv. 280.

FUESSLI, WILHELM, born at Zürich in 1830. Portrait painter, pupil of Städel Institute, Frankfort, then in Munich of Berdellé and in Paris of Couture; also studied in Rome. Copied several pictures by old masters for the Schack Gallery in Munich, where he lives. Gold medal, Munich, 1869. —Müller, 189.

FÜGER, FRIEDRICH HEINRICH, born in Heilbronn, Würtemberg, Dec. 8, 1751, died in Vienna, Nov. 5, 1818. German school; history and portrait painter, pupil in Stuttgart of Guibal and in Leipsic of Oeser. In 1774 he went to Vienna and in 1776 to Rome, where he studied the Carracci and Domenichino, as well as Raphael Mengs and Battoni. In 1782 he was patronized by Count Lamberg, the Austrian ambassador at Naples, and executed paintings for the King. The next year he was appointed vice-director of the Vienna Academy, and in 1795 director, which post he held until 1806, when he became director of the Belvedere Gallery. Works: Death of Cæsar; Farewell of Coriolanus, Czernin Gallery, Vienna; Death of Germanicus (1789), Vienna Academy; Prometheus, Count Zinzendorf, Vienna; Ariadne at Naxos, Joseph II. as Ally of Catherine of Russia, Field-Marshal Laudon as Conqueror of Belgrade, Mrs. de Witt in Greek Costume, Philip at Bed of Alexander, Erasistratus at Bed of Antiochus (1788–90); portraits of Joseph II. (1787), of Artist's Father (1788), of Elector of Mentz, of Marchese Gallo, Princess of France (six times); Socrates before the Judges; Orpheus in Hades; Judgment of Brutus; Dido on the Funeral Pyre; Adam and Eve mourning Abel's Death (1799), John the Baptist (1811), Magdalen (1816), Allegory on Peace of Vienna, Vienna Museum; Semiramis hearing of Revolt of Babylon, Death of Virginia (1801); St. John in the Desert (1804); Christ Crucified (1813); Bathsheba, National Gallery, Pesth; Magdalen, Graces and Cupid, Schleissheim Gallery; Alcestis consecrating herself to the Gods, Minerva and Saturn defending Art and Science, Mentz Museum; Zeus appearing to Phidias, Achilles by the Body of Pa-

troclus, Hercules and Omphale; St. Magdalen, New Pinakothek, Munich; Venus Anadyomene; Portrait of Count Ludolff, Brunswick Museum; do. of Nelson (1800), National Portrait Gallery, London.—Allgem. d. Biogr., viii. 177; Andresen, ii. 89; Brockhaus, vii. 398; Wurzbach, v. 1.

FUGITIVES, Léon *Glaize;* private gallery. People are escaping from Athens during a siege by being let down from the walls at night by means of ropes. Several groups are represented suspended in mid-air, with a shadowy abyss below, and the city walls, lighted by the moon-beams, behind them. Salon, 1877.

FÜHRICH, JOSEF, Ritter VON, born at Kratzau, Bohemia, Feb. 9, 1800, died in Vienna, March 13, 1876. German school; history painter, pupil of Prague Academy under Bergler, went in 1826 to Rome, where he joined the German Pre-Raphaelites, and assisted Overbeck in painting the frescos in the Villa Massimi. Called to Vienna in 1834 as custodian of the Academy Gallery, he was appointed professor at the Academy in 1841. In 1854–61 he was occupied in painting frescos in the Altlerchenfeld Church, a monumental work, for which he was knighted and decorated with the order of the Iron Crown. Gold medal in 1841, member of Munich and Berlin Academies; Commander of Order of Francis Joseph in 1872. Works: Death of Otto von Wittelsbach (1817); St. Ivan found by Duke Borivoj (1817); Christ on his Way to Mount of Olives; Joshua before Jericho; The Jews Mourning; St. Adelheid and Francis of Assisi; Incarnation; Boaz and Ruth; St. Gudule; St. Filomena; Mary and Joseph on Journey to Bethlehem; Christ in Glory; Christ asleep in the Ship during Storm; Moses receiving Commandments from God, Apparition of Fighting Horsemen frightening Inhabitants of Jerusalem (1844), Mary's Walk over the Mountains (1841), Vienna Museum; Triumph of Christ, Raczynski Gallery, Berlin; St. Ann (1844); Disciples on Way to Emmaus; Joseph's Dream; Pietà; Shepherds on Way to Manger; Peter's Draught of Fish (1850); Judgment of Solomon; First Baptism in Samaria; The Body of St. John of Nepomuk found in the Moldau, *Triumph* of Christianity in Germany, Schack Gallery, Munich; Beheading of St. James, Leipsic Museum; Christ on Mount of Olives; Jacob and Rachel; Madonna; Rudolf von Hapsburg and the Priest (1870). Frescos: Three Scenes from Tasso's Jerusalem (1827–29), Villa Massimi, Rome; Fourteen Stations on Christ's Walk to Golgotha, St. Nepomuk, Vienna; Raising of Lazarus, Last Judgment, Fall of the Condemned, Altlerchenfeld Church, Vienna.—Allgem. d. Biogr., viii. 185; Brockhaus, vii. 401; Illustr. Zeitg. (1874), ii. 451; (1875), i. 487; Schack, Meine Gemäldesammlung (1885), 79; Wurzbach, v. 5; Zeitschr. f. b. K., iii. 189, 209; vi. 198; xvii. 33; Zimmermann, Studien und Kritiken, ii. 340.

FULLER, GEORGE, born at Deerfield, Mass., in 1822, died in Boston, March 21, 1884. Figure and portrait painter, studied in Boston, New York, London, and on the Continent of Europe. Painted portraits at first, for many years. Elected an A.N.A. in 1857; member of Society of American Artists. Memorial exhibition of his works at Museum of Fine Arts, Boston, 1884. Works: Cupid (1854), Miss I. M. Ames, New York; Negro Nurse with Child (1861), Waldo Higginson, Boston; At the Bars, Farmyard (1865), Mrs. M. Y. Wynne, Boston; Shearing the Donkey (1877–79), C. R. Grant,

Boston ; Romany Girl (1877–79), J. T. Williams, New York ; original study for do., T. B. Clark, New York ; Hannah (1880), F. H. Lovell, Brooklyn ; The Quadroon (1880), S. D. Warren, Boston ; Maidenhood (1881), W. F. Matchett, Boston; Winifred Dysart (1881), J. M. Sears, Boston ; Psyche (1882), W. A. Tower, Boston ; Nydia, Berry-Pickers, Driving Home the Calf (1882); Turkey Pasture (1882), W. H. Abercrombie, Brookline ; Priscilla (1882), F. L. Ames, Boston ; Puritan Boy (1883), C. G. Weld, Boston ; Pasture with Geese, Fagot Gatherers, Twilight on Prairie, Arethusa, Girl and Calf (1883); November (1882–84); Fedalma (1883–84), C. E. Lauriat, Boston.—Harper's Mag., Sept., 1884.

FUNGAI, BERNARDINO, born about 1460, died in 1516. Sienese school; pupil of Benvenuto di Giovanni or of Matteo da Siena ; was associated with Giacomo Pacchiarotti and influenced by Pinturicchio. He was one of the last representatives of the old school. In his Coronation of the Virgin (1500?) in S. M. de' Servi, the figures are rigid, awkward in movement, and stiffly draped. His Madonna and Saints (1512) in the Carmine, Siena, is better proportioned, though less characteristic than the Coronation in Church of the Madonna di Fontegiusta, Siena, and the Assumption in the Siena Academy. His best and perhaps his latest work is a Christ between SS. Francis and Jerome in the same gallery, a weak, rosy-coloured picture, carefully and flatly treated.—C. & C., Italy, iii. 372 ; Vasari, ed. Le Mon., xi. 173 ; Burckhardt, 685 ; Rio, i. 144.

FUNK, HEINRICH, born at Herford, Westphalia, Dec. 12, 1807, died in Stuttgart, Nov. 22, 1877. Landscape painter, pupil of his father and, from 1829, of Düsseldorf Academy; moved in 1836 to Frankfort, and was from 1854–76 professor at the Stuttgart art-school. Gold medal in Rouen. Order of Frederic in 1870, order of the Crown in 1873. Works: Ruin of Castle (1834), National Gallery, Berlin ; Lower Inn Valley, Ruin on Lake, Städel Gallery, Frankfort ; Landscape in Storm (1869), Cologne Museum ; View in the Eifel, Stuttgart Gallery ; Summer Day on the Rhine ; Autumn Landscape after Storm ; Urach Waterfall ; Wood Landscape in Brühl Valley ; Outlook on Chiem Lake ; Chestnut Wood near Meran ; Chillon Castle in Approaching Storm. — Allgem. d. Biogr., viii. 202 ; Kunst-Chronik, xiii. 194 ; xiv. 294 ; W. Müller, Düsseldf. K., 353 ; Wiegmann, 362.

FURINI, FRANCESCO, born in Florence about 1600, died there in 1649. Florentine school ; pupil of his father, Filippo Furini, and successively of Passignano, Bilevelt, and Matteo Rosselli. Afterwards studied works of Guido in Rome. On return to Florence won considerable reputation for painting the nude, generally choosing subjects in which he could introduce the forms of women and children. His flesh tints are very mellow and tender. Among his works are, Magdalen in the Desert, Siena Academy; do. (2), Vienna Museum; Daughters of Lot, Madrid Museum ; Venus and Adonis, Buda-Pesth Gallery ; Creation of Eve, Palazzo Pitti, Florence; Birth of Cyrus, New York Museum.—Ch. Blanc, École florentine ; Burckhardt, 140, 383, 392, 395.

FÜRSTENBERG, SIEGFRIED, born in Berlin in 1810. Genre and portrait painter, pupil of Wach in 1829–32, and then of the Düsseldorf Academy. In 1846 he was appointed teacher of drawing in the Realschule at Treves. His genre pieces and portraits are remarkable for truth to nature and finish. Works: Fortune-Teller ; Return from the Kirmess ; Father's Friend ; The Widow.

FURTMEYR, PERCHTOLD, flourished in Ratisbon, 1470–1501, died about 1502. German school ; miniature painter, famous for his illuminations of a chronicle, a bible (1470–72), and a missal (1481, for Archbishop Bernhard of Salzburg), Court Library, Munich.—Förster, Denkmale, iii. 1 ; do.,

Gesch., ii. 254 ; Schnaase, viii. 468 ; Sighardt, Gesch., 649.

FUSELI (Fuessli), HENRY (Heinrich), born in Zürich, Feb. 7, 1741, died in London, April 16, 1825. History painter and writer on art, son of Johann Caspar Fuessli (1707–81), portrait and landscape painter of Zürich ; took holy orders after graduating from Zürich University (1761), left on account of some theological dispute in 1763, and after wandering through Germany, where he supported himself by making translations, went to England in 1765, and in 1767 adopted painting as his profession, by the advice of Sir Joshua Reynolds. Three years later he went to Italy, and resided there from 1770 to 1779, studying Michelangelo especially, and forming a fantastic style which also betrays the influence of Goltzius and Spranger. After his return to London he attracted attention by a picture called The Nightmare (1782). From the year 1774 to 1825 he exhibited sixty-nine pictures and drawings at the Royal Academy. In 1788 he was elected an A.R.A. and in 1790 R.A.; was made professor in 1799, and keeper in 1805. A fantastic and prolific designer rather than a painter, he had neither the judgment to control, nor the technical knowledge to adequately represent, the fancies of his powerful but ill-regulated imagination. His literary abilities were of no mean order, and the lectures which he delivered at the Royal Academy give evidence of thought, study, and critical acumen, and are remarkable as specimens of English writing by a foreigner. Works: Ugolino and his Sons ; Celadon and Amelia; Romeo and Juliet ; Lady Macbeth ; Francesca and Paolo; An Incantation ; Hercules and Theseus.—Redgrave ; Sandby, i. 205 ; Ch. Blanc, École anglaise; Allgem. d. Biogr., viii. 260 ; Art Journal (1861), 325 ; Portfolio (1873), 50 ; Meyer, Conv. Lex., vii. 204; Wornum, Epochs, 526 ; J. Knowles, Life and Lectures of Fuseli.

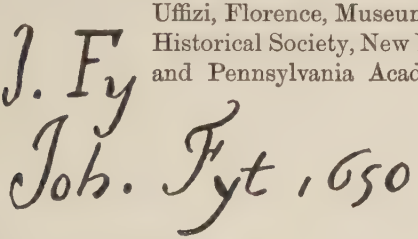
FÜTERER, ULRICH, flourished at Landshut about 1480. German school ; history painter and poet. He painted, conjointly with Gabriel Maechselkirchner, from 1467 for Kloster Tegernsee, and Duke Albrecht IV. of Bavaria. Work : Crucifixion, Schleissheim Gallery.—Allgem. d. Biogr., viii. 271 ; Schnaase, viii. 464.

FUX, JOSEF, born at Steinhof, Nether Austria, in 1842. Genre and portrait painter, pupil of Ruben ; talented colourist. Works : Scene in a Deer Park ; On a Perilous Road; The Roman Dove-Seller; Children's portraits ; Lute-Player ; Cardinal Praying ; Savoyard with Monkeys.—Müller, 189 ; N. illustr. Zeitg. (1883), i. 167.

FYOLL, KONRAD, flourished in Frankfort in 1466–98. German school; son and probably pupil of Sebald Fyoll, whose name appears in Frankfort documents in 1439–62 as having executed wall-paintings. The pictures in the Städel Gallery under the name of Konrad are not authenticated.—Schnaase, viii. 377 ; W. & W., ii. 98.

FYT, JAN, born at Antwerp, baptized March 15, 1611, died there, Sept. 11, 1661. Flemish school; animal and still-life painter, pupil of Jan van den Berch and of Frans Snyders, next to whom he was the greatest animal painter of the Flemish school; master of the guild in 1629, visited France (1633–34 in Paris) and Italy, and often worked conjointly with Jordaens and Van Dyck. Works : Dead Birds, National Gallery, London ; Dogs with Dead Game, Hawk striking a Duck, Grosvenor Gallery, ib.; Poultry Yard, Cock Fight, Fancy Birds (1661), nine others, Madrid Museum; Dead Game (3), Dog devouring Game (1651), Louvre, Paris; Hare pursued by Dogs, Boar Hunts (2), Nantes Museum ; Cart

with Game drawn by Dogs, Flowers and Fruits in a Landscape, Brussels Museum; Eagle's Repast, Two Greyhounds, Antwerp Museum; Dead Game watched by Dog, Städel Gallery, Frankfort; do. (4), Cassel Gallery; do. (1), Augsburg Gallery; do. (4), Schleissheim Gallery; Deer pursued by Dogs, Bear Hunt, Dead Game (1650), Boar Hunt, Dogs Fighting, Old Pinakothek, Munich; Dead Game watched by Dogs (1649), Dead Birds, Diana by her Booty (figures by Quellinus, the younger), Deer Hunt, Berlin Museum; White Dog with Boy and Dwarf (1652, figures by Bosschaert), Still Life (5), Dresden Museum; Diana and Nymphs after the Chase (1650), Still Life and Dog (1652), Dead Game (2), Room in Hunting Lodge, Museum, Vienna; Deer Hunt (1655), Birds and Hare (1658), Cock Fight, Fox Hunt, Dogs attacking Bear, four others, Liechtenstein Gallery, ib.; others in Geneva, Lyons, Lille (2), Valenciennes (2), Dunkirk (2), Darmstadt (2), Brunswick (1), and Stockholm (5) Museums, Hermitage, St. Petersburg (2), Uffizi, Florence, Museum and Historical Society, New York, and Pennsylvania Academy,



Philadelphia.—Biog. nat. de Belgique, vii. 394; Ch. Blanc, École flamande; Gaz. des B. Arts (1863), xv. 530; Michiels, ix. 191; Rooses (Reber), 423; Van den Branden, 1085.

GABBIANI, ANTONIO DOMENICO, born at Florence in 1652, died there in 1726. Florentine school; history and portrait painter, pupil of Justus Sustermans and Vincenzo Dandini, then, through the patronage of Grand Duke Cosmo III., for three years in Rome, of Ciro Ferri. Visited Venice, where he improved his colouring; was invited to the court of Vienna, and painted there the portrait of the Emperor and some historical subjects for the Imperial Gallery. On his return to Florence he executed several altar-pieces, notably a St. Philip, in the Church of the Padri dell' Oratorio. He was killed by a fall from a scaffold. Works: Rape of Ganymede, Madonna, portrait of himself (1686), Uffizi, Florence; Christ at the House of Simon, Dresden Gallery; St. Francis of Assisi receiving the Stigmata, St. Peter of Alcántara, formerly in Old Pinakothek, Munich.—Lanzi (Roscoe), i. 249.

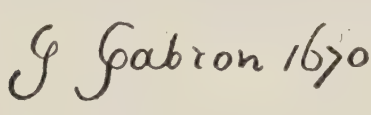
GABINIUS, ANTIOCHUS, Roman painter, middle of 1st century B.C. Pupil of Sopolis.—Cic. ad Attic., iv. 16; R.-Rochette, Schorn, 315.

GABL, ALOIS, born at Wies, Tyrol, in 1845. Genre painter, pupil of Munich Academy under Schraudolph and Ramberg, then under Piloty; followed Defregger in the choice of his subjects. Was professor at Munich Academy from 1878 to 1882. Gold medal in 1884. Works: Haspinger preaching Revolt (1872); Recruiting in Tyrol (1873), New York Museum; Blessing the Bridal Chamber (1875); Forbidden Dance-Music, His Reverence as Umpire (1877); Trial of Sewing-Machine (1878); Spinning-Lesson (1879); Brewery Inn at Munich, Three Magi and their Star (1883); Vaccination Room (1885).—Müller, 189; Brockhaus, vii. 442; Zeitschr. f. b. K., x. (Mittheilungen, iii. 70), xix. 131, 208.

GABRIELLO, ONOFRIO, born at Messina in 1617, died in 1706. Neapolitan school; portrait painter, pupil of Antonio Rücci; afterward, in Rome, of Pietro da Cortona, and for nine years in Venice of Maroli; returned to Messina, where he remained till the revolution in 1674 compelled him to leave Sicily, when he went to Padua.

His best works are in the Church of San Francesco di Paola, Messina, and in the Palazzo Borromeo, Padua.

GABRON, GUILIAM (Willem), born at Antwerp, Oct. 28, 1619, died there, Aug. 2, 1678. Flemish school; still-life painter, instructed probably by his father; master of the guild in 1641; visited Italy, spending several years in Rome, whence he returned before 1660. Works: Table with Turkish Cover, Parrot, etc. (1652), Brunswick Museum; Table spread (?, attributed by Bode to Heda), Old Pinakothek, Munich; Similar



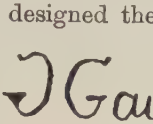
subjects in Darmstadt Museum (2) and Aschaffenburg Gallery.—Bode, Studien, 616; Rooses (Reber), 427; Van den Branden, 1116.

GADDI, AGNOLO, died in Florence, Oct., 1396. Florentine school; son and pupil of Taddeo Gaddi, and like him a follower of Giotto. His early labours were in the church of S. Jacopo tra' Fossi, Florence, where the Raising of Lazarus was treated, according to Vasari, in an exceedingly realistic manner; but he must have changed his style, as there are no traces of such realism in his later frescos. Those in the parish church of Prato (1365), a double series, at the ends of a central aisle, representing the legends of the Virgin and the sacred girdle, are the best and probably the earliest of his works. In them he was evidently guided by Giotto's maxims in regard to the composition, and they are more perfect in balance and therefore more pleasing than any of Taddeo's. The figures also have more repose and dignity, and more nature and individuality. The drawing is free and bold, though not always correct, and the colouring bright, clear, light, and transparent in its tones. But, though superior to Taddeo, Agnolo was inferior to Orcagna, and art in his hands had somewhat degenerated and become decorative. Other examples of Agnolo's work are eight frescos of the legend of the Cross, in the choir of S. Croce, Florence; and a Madonna, Angels, and Saints, Florence Academy; Annunciation, Uffizi, Florence; do., Louvre.—C. & C., Italy, i. 463; Lübke, Gesch. ital. Mal., i. 148; Vasari, ed. Le Mon., ii. 150; Seguier, 79; Baldinucci, i. 225; W. & W., i. 455.

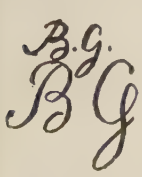
GADDI, GADDO, born in 1239, died in 1312. Florentine school. An intimate friend of Cimabue, whom he survived twelve years. He laid the foundation of a fortune which raised his family to the highest social distinction. According to Vasari, he executed mosaics in the Baptistery, and in S. Maria del Fiore, Florence. In 1308 he was invited by Clement V. to Rome, and certain mosaics in S. Maria Maggiore are assigned to him. They are more modern in style than Rusutti's mosaic in the same church, and mark the transition between Cimabue and Giotto. Vasari says that he painted many easel pictures, and he probably took part in the decoration of the upper church of Assisi.—C. & C., Italy, i. 229; Vasari, ed. Mil., i. 345; Baldinucci, i. 89.

GADDI, TADDEO, born about 1300, died after 1366. Florentine school; son and pupil of Gaddo Gaddi, and godson and disciple of Giotto, with whom he worked twenty-four years. After the death of his master he was considered the first in his art, which, however, but dimly reflected that of Giotto. His artistic career began when Giotto went to Naples, at which time (1352–56) he painted the frescos of the legend of the Virgin assigned to him in the Baroncelli chapel in S. Croce, Florence. These show that he had little fancy, and that his execution was rapid, decorative, and conventional. Remains of other frescos by him are in S. Francesco, Pisa. A Madonna with Donors and Saints,

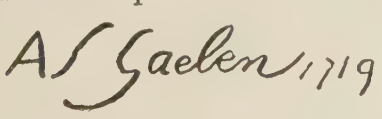
Berlin Museum, is signed and dated 1334; and a Virgin Enthroned with six Angels, Siena Gallery, is dated 1355. Two small panels, Berlin Museum, part of a series of which twelve more are in the Florence Academy, though ascribed to Giotto and designed by him, are evidently painted by Taddeo. The Baptism of Christ, and Sixteen Saints, National Gallery, London, belong to this painter's school, and the predella of an altarpiece, three subjects, Louvre, is attributable to him. Taddeo was also an architect, and designed the Ponte Vecchio and the Ponte a S. Trinità.—C. & C., Italy, i. 354; Lübke, Gesch. ital. Mal., i. 140; Vasari, ed. Mil., i. 571; Baldinucci, i. 217; W. & W., i. 452.



GAEL, BAREND, born in Haarlem about 1645. Dutch school; painted hunts, landscapes, kirmesses, and horse markets; pupil of Philip Wouwerman. His pictures are finely coloured and correct in drawing. Works: Peasant Woman baking Cakes, Horseman Dismounting, Rotterdam Museum; Horsemen playing at Cards, Brunswick Museum; Swine Market, Augsburg Gallery; two in Liechtenstein Gallery, Vienna; Fish Seller in a Landscape, Halt of Travellers before Inn, Hermitage, St. Petersburg; Poultry Market, Hog Market, New York Museum. —Immerzeel, i. 257; Riegel, Beiträge, ii. 337.



GAELEN, ALEXANDER VAN, born at Amsterdam in 1670, died in 1728. Dutch school; painter of battles and hunts, pupil of J. van Huchtenburgh, whom he assisted, and with whose pictures his own are often confounded. Lived long in Düsseldorf at the court of the Elector of Cologne, for whom he painted battles, hunts, and animals. Went afterwards to London. Works: Queen Anne driving to Parliament; Royalist Battles; Battle of the Boyne.—Immerzeel, i. 259.



GAESBEECK, ADRIAAN VAN, born at Leyden, died there in January or February, 1650. Dutch school; genre and portrait painter in the manner of Gerard Dou; master of the guild at Leyden in 1649. His works are very rare. Works: Portrait of Young Man, Amsterdam Museum; The Seamstress, Berlin Museum.

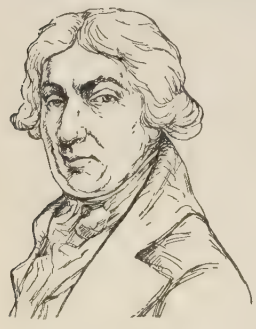
GAGLIARDINI, JULIEN GUSTAVE, born at Mühlhausen, Alsace. Genre and portrait painter, pupil of Léon Cogniet and of Soulary. Medal, 3d class, 1884. Works: Archiepiscopal Palace at Salzburg (1877); Sea-shore at Grandchamp (1878); Shrimp-Fishers at Grandchamp (1879); After Damage at Sea (1882); Women picking Stranded Goods (1883); Père Bustel's Farm, La Toussaint (1884); Fish Market, Farm Yard (1885).

GAGNEREAUX, BÉNIGNE, born at Bourg-Près-Dijon (Côte d'Or), Sept. 24, 1756, died at Florence, Aug. 18, 1795. History and battle painter, pupil of Devosges, then studied in Rome; was awarded the first prize for his Soranus and Servilia, four years after his death. Court-painter to King of Sweden in 1789. Works: Soranus and Servilia, Dijon Museum; Cavalry Attack, Landscape, Montpellier Museum; Genius of Peace checking the Horses of Mars, Museé Rath, Geneva; Interview of Gustavus III. of Sweden with Pope Pius VI., Royal Palace, Stockholm.

GAIL, WILHELM, born in Munich, March 7, 1804. Landscape and architecture painter, pupil of Munich Academy under Peter Hess, visited Italy in 1825, France in 1830, and Spain in 1832. Works: Corridor in Palazzo Ducale, Venice (1831); Lion's Court in Alhambra, Balcony of Lindaraja, Sanctuary of Mosque in Cordova, Ruin of Convent in Toledo; Convent Crossway, Interior of Convent Courtyard, Carlsruhe Gallery; Church Interior at Cordova,

Interior of Hall in Palazzo Ducale, S. Lazzaro in Venice, New Pinakothek, Munich; Convent S. Martino in Piedmont (1857), National Gallery, Berlin; Devotees before Shrine on Spanish Coast (1837), Kunsthalle, Hamburg.—Brockhaus, vii. 453; Faber, iv. 246; Müller, 190.

GAILLOT, BERNARD, born at Versailles, Feb. 17, 1780, died in Paris, June 17, 1847. History painter, pupil of David. Medal, 2d class, 1817. Works: Cornelia, Mother of the Gracchi (1817); Conversion of St. Augustine (1819), Vision of St. Monica (1822), Préfecture de la Seine, Paris; St. Louis with the Crown of Thorns (1824), Sens Cathedral; others in Versailles Museum.



GAINSBOROUGH, THOMAS, born at Sudbury, Suffolk, baptised May 14, 1727, died in London, Aug. 2, 1788, British school; went to London in 1741, and became a pupil of Gravelot, the French engraver; then of Francis Hayman, with whom he studied drawing. After an unsuccessful struggle as a portrait and landscape painter in London, he returned home in 1744 or 1745, and in 1760 settled in Bath, where he devoted himself chiefly to portraiture; in 1774 he went again to London, and won such a reputation that he was considered the rival of Reynolds in portrait, and of Wilson in landscape, painting. In 1766 he became a member of the Society of Artists, and he was one of the foundation members (1768) of the Royal Academy. Sir Joshua Reynolds observes of him: "Whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine," and Ruskin calls him "the purest colourist of the English school." His pictures command high prices. Works: *Market* Cart, *Watering* Place (2), *Musidora, Rustic* Children, The *Brook*, and portraits of Mrs. *Siddons*, Ralph Schomberg, Edward Orpin the Parish Clerk, Sir Henry Bate Dudley, Bart., National Gallery, London; Lord Amherst, G. Coleman, Marquis Cornwallis, National Portrait Gallery; *Blue* Boy (1779), *Cottage* Door, Peasant's Family, Fisherman's Family, Grosvenor House; Mrs. Sheridan and Mrs. Tickell, Mr. Linley and his Grandsons Samuel and Thomas, J. P. Loutherbourg, R.A., Mrs. Moody and her Children, Dulwich Gallery; Hon. Mrs. *Graham*, National Gallery, Edinburgh; Miss Haverfield, Portrait of a Lady, Hertford House; portrait of himself, Royal Academy; Daughters of George III., sketch for Blue Boy, South Kensington Museum; portrait of his wife, W. Sharpe; portrait of himself, of Lady Mary Bowlby, and Gainsborough Dupont, George Richmond, R. A.; Cows in Meadow, Bridgewater House; Young Girl, Stafford House; Family of Country People, Wynn Ellis Collection; Landscape, Baring Collection; Johann Christian Fischer the composer, Col. St. Leger, and others, Hampton Court; Miss McGill, Cobham Hall; two portraits, Arundel Castle; Landscape, Petworth; Duke of Argyll (1779); *Harvest* Wagon, Lord Tweedmouth; John Duke of Bedford, Blenheim; Cattle in Landscape, Bowood; Peasants going to Market, Stourhead House; Duke and Duchess of Montague, Duckwith Palace; Landscapes with Cattle (2), Belvoir Castle; Lady Chatham, Orwell Park; Duchess of *Devonshire* (1775), Earl Spencer, Althorp; Landscape, Historical Society, New York. Other of the 220 portraits by him, are: George III. (8), Pitt (7), Garrick (5), Lord Chancellor Camden, Sir William Blackstone, Johnson, Sterne, Richardson, Clive, Burke, Sheridan, Windham, Franklin, Canning, Lady Mary Wortley Montagu, Lady Vernon, Lady Maynard, and the Bishops of Worcester and Ferns. A collection of 216 of Gainsborough's works were exhibited at the Grosvenor Gallery, London, in 1885.—Pratt, Life (London, 1788); Thicknesse, Life (London, 1788); Fulcher, Life (London,

1856); Brock-Arnold, Biog. Great Artists; Redgrave; Cunningham; Ch. Blanc, École anglaise; Waagen, Art Treasures; Blackwood's Mag., Nov., 1867; Eng. Painters of Georgian Era (London, 1876); London Acad., Aug. 4, 1883, 86; July 21, 1883, 51; Portfolio (1872), 169, 178.

GAISSER, JAKOB EMANUEL, born in Augsburg, Nov. 21, 1825. Genre painter, pupil in Augsburg of Johann Geyer, then of Munich Academy under Clemens Zimmermann, but studied chiefly after the old masters in the Pinakothek. Having held a position as Intructor at Augsburg in 1853–63, he settled in Munich. Received a medal in London. Works: Family Concert (1867); Münchhausen among the Ladies; The Tough Goose; The Last Lesson; Soldiers Quartered; Secret Love Message; Game of Chess; Hans Fugger in Family Circle; Cœur à Tout; Contented People; Lupus in Fabula; Brother Cellarer; The Improvisatore; Letter of Introduction.—Allgem. Kunst-Chronik, ix. 698.

GALASSI, GALASSO, born in first half of 15th century, dead in 1473. Lombard school; son of a tailor and master-painter of Ferrara. Name appears in 1450–53 in account books of house of Este, where he is called Maestro Galasso de Matheo Calegaro, in connection with the decoration of the palace of Belriguardo. In 1455 he composed the Assumption and finished a portrait of Cardinal Bessarion in Santa Maria in Monte, Bologna. Vasari says he went to Venice and acquired there the use of oils, but it is doubtful if he ever used them. Much more has been made of him than he deserves. His pictures show bad drawing, affected or spasmodic action, and skinny flesh. Examples: Trinity, Ferrara Museum; Entombment, and Virgin with Saint and Donor, Costabili Collection, Ferrara.—C. & C., N. Italy, i. 514; Vasari, ed. Le Mon., iv. 213; Cittadella, Notizie di Ferrara, 26, 558 et seq.; Ch. Blanc, École ferraraise.

GALATEA, TRIUMPH OF, *Raphael*, Palazzo Farnesina, Rome; fresco, figures life-size. Galatea, half nude, standing in a shell, attended by tritons and sea-nymphs, is drawn over the waves by two dolphins, which she guides by reins, aided by a Cupid; above, three Cupids are discharging arrows, and a fourth, half hidden in clouds, is preparing his darts. Painted in 1514 for Agostino Chigi, owner of the Palazzo Chigi (now Farnesina). Subject probably from Philostratus (Imagines, ii. xviii.) or Politian (Giostra, i. 118). Engraved by Marc Antonio; Marco Dente; H. Goltzius; Richomme; B. Desnoyers. Copy by Giulio Romano, Accademia di S. Luca, Rome.—Vasari, ed. Mil., iv. 340; Passavant, ii. 143; Müntz, 489; Förster, Farnesina Studien; Gruyer, Ra-

Triumph of Galatea, Raphael, Palazzo Farnesina, Rome.

phael et l'Antiquité, i. 279 ; Springer, 260 ; Perkins, Essay, 160.

Subject treated also by Francesco Albani, Dresden Gallery ; Nicolas Poussin, Hermitage, St. Petersburg ; Agostino Carracci, Palazzo Farnese, Rome ; Luca Giordano, Hermitage, St. Petersburg ; Domenico Feti, Vienna Museum ; School of Botticelli, Dresden Museum.

GALATON of Alexandria, time of Ptolemy Philopater (222–205 B.C.). Ælian (Var. hist. xiii. 24) says he painted a picture intended to cast ridicule on the epic poets of Alexandria.

GALBRUND, ALPHONSE LOUIS, born in Paris, June 30, 1810, died at Neuilly-sur-Seine in June, 1885. Genre and portrait painter, pupil of Richomme and Regnault. Medal, 1865. Works: St. Medardus (1850); Chambermaid (1855); Girl Scholar (1865); Young Housewife (1870); Consolation (1875); Reverie (1878), Pau Museum ; The King's Cake (1880); Woman Darning (1882); Gypsy Girl (1885).

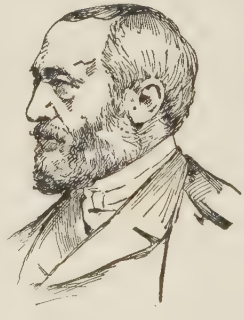
GALE, WILLIAM, born in London in 1832. History and genre painter, pupil of Royal Academy ; first exhibited in 1845 Young Celadon and his Amelia. Spent several years in Italy and travelled in Syria, Palestine, and Algeria. Works : Weeping Place of the Jews in Jerusalem (1863); Entrance into Jerusalem (1867); Return of the Prodigal (1869); Cupid's Ambassador (1871); Abraham and Isaac going to Sacrifice (1872); Eyes to the Blind (1873); Spring-Time in the East (1874); The Competitive Examination (1875); Chess-Players, Love-Tale (1876); Spoils of War (1877); Algerian Interior (1868); Song of Miriam (1881); Helweh (1883).—Meyer, Conv. Lex., xviii. 378.

GALILEO BEFORE BARBERINI, Charles Louis *Müller*, Charles S. Smith, New York; canvas. The astronomer received by his friend Cardinal Barberini, who afterwards became Pope Urban VIII.

GALILEO IN PRISON, Karl von *Piloty*, Cologne Museum ; canvas, H. 10 ft. × 7 ft. 3 in. The astronomer in pensive attitude looking at some mathematical lines he has drawn upon the floor, upon which falls a ray of sunlight. In the background a grated window through which two monks are observing him.

GALIMARD, NICOLAS AUGUSTE, born in Paris, March 25, 1813, died at Montigny-le-Cormeilles (Seine-et-Oise), Jan. 17, 1880. Genre painter, fellow pupil with Ingres under A. Hesse. Medals: 3d class, 1835 ; 2d class, 1846. Works : Lady of the Castle in the 16th century ; Holy Women at the Tomb of Christ (1835); Liberty leaning on Christ (1836); Nausicaä (1841); Angel (1845); Ode (1846), Luxembourg Museum ; Virgin at Prayer ; Jealous Juno ; Christ Blessing (1848), Cathedral of Périgueux ; Virgin in Tears (1849), Church of Jonzac ; Leda (1857); The Papacy (1868); Portrait of Hesse (1870); Pré-des-Lions in June (1875); St. Louis, King of France, Henri Jules de Bourbon, Versailles Museum.—Bellier de la Chavignerie, i. 601 ; Chronique des Arts, January 24, 1880 ; Am. Art. Rev., March, 1880 ; Kunst-Chronik, xv. 386; Vapereau (1880), 763.

GALLAIT, LOUIS, born at Tournay, March 10, 1810. History, genre, and portrait painter, pupil of Tournay Academy under Hennequin. Having obtained the first prize at Ghent in 1831, he studied at the Antwerp Academy, and in 1834 went to Paris, where his portraits and historical paintings were soon highly esteemed. His Abdication of Charles V., painted at Brussels in 1841, placed him at once at the head of Belgian historical painters, and won for him the Belgian Order of Leopold, and the French Legion of Honour. The city of Brussels struck a medal in his honour. Member of Brussels, Antwerp, Paris, Berlin, and Munich Academies. Prussian Order of



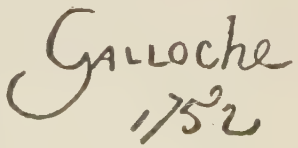
Merit; Order of Oaken Crown of Holland. Works: Render unto Cæsar the things that are Cæsar's (1831), Ghent Museum; Christ healing the Blind (1833), Tournay Cathedral; Duke of Alva in the Netherlands, Travelling Musicians (1834); The Beggars (1834), Liège Museum; Job and his Friends (1835), formerly in Luxembourg Museum; Death of Palestrina; Montaigne visiting Tasso in Prison (1836), King of Belgium; The Penitent (1836); Battle of Mont Cassel (1837), Conquest of Antioch by Godfrey de Bouillon (1840), Count Baldwin crowned at Constantinople in 1204, Duc de Biron (1835), Versailles Museum; Abdication of Charles V. (1841), Brussels Museum; replica (1849), Städel Gallery, Frankfort; Temptation of St. Anthony (1848), King of Belgium; Triumph of Genius, Broken Violin-Bow (1850); Obsequies of *Egmont* and Horn (1851), Tournay Museum; Slavic Musicians (1852), Ravené Gallery, Berlin; Gypsy with Children (1852); Song of Prisoners (1855); Francis I. in Leonardo da Vinci's Studio (1857); Egmont's Last Hour (1858), Capuchin Monk, National Gallery, Berlin; Joanna la Folle (1859), Brussels Museum; Oath of Vargas, San Donato Gallery; Alva contemplating the beheaded Counts Egmont and Horn, Art and Liberty (1859), Power of Music (1860), Peace, War (1872), W. T. Walters, Baltimore; Alva signing Death-Warrants (1863); Monk feeding the Poor, New Pinakothek, Munich; The Prisoner, W. H. Vanderbilt, New York; Italian Revenge; Samson and Delilah; Fisherman's Widow; Murillo finding Model for his Madonna; Prayer after Vintage; Plague in Tournay (1882), Brussels Museum; Portraits of Pius IX. (1861), and of Cardinal Antonelli (1862); Fifteen historical portraits of Warriors, Legislators, and Patrons of Art and Letters, Senate Chamber, Brussels.—Art Journal (1866), 101; Brockhaus, vii. 476; Immerzeel, i. 259; Kramm, ii. 526; Springer, Gesch., 198; Zeitschr. f. b. K., xvii. 370; Riegel, Wandmalerei in Belgien, 36, 44.

GALLEGOS, FERNANDO, born at Salamanca about 1475, died there in 1550. Spanish school; pupil of Pedro Berruguete, but painted in the manner of Roger van der Weyden. One of his best works, a Madonna with SS. Andrew and Christopher, was executed for the chapel of S. Clementi in the Cathedral of Salamanca. Works: Altarpiece in Cathedral at Zamora; Two Bishops and Two Saints, Academy, Valladolid; Visitation, Life of St. John the Baptist (5), Madrid Museum.—Stirling, i. 120.

GALLERANI, CECILIA, portrait, Leonardo da *Vinci*, lost (?). Painted in Milan about 1485–89, for Lodovico Sforza (Il Moro), Duke of Milan, whose mistress she was. She afterwards married Count Lodovico Pergamino. In last century this picture was in possession of Marquis Bonesana, Milan. A replica, or copy, belonging to Professor Franchi, Milan, passed for a St. Cecilia. Another portrait of her by Leonardo belonged to the Pallavicini family of San Calocero. He also painted her as a Madonna, called the M. della Rosa. In this picture, which Amoretti saw in Milan, the Virgin is urging Jesus to bless a rose.—Vasari, ed. Mil., iv. 87; Rigollot, Hist. des Arts, etc., i. 299; Amoretti, Mem. storic. di L. da Vinci, 38, 80, 165; Heaton, 279, 280.

GALLI. See *Bibiena*.

GALLOCHE, LOUIS, born in Paris, Aug. 24, 1670, died July 21, 1761. French school; pupil of Louis de Boullongne; obtained the first prize in 1695, spent two years in Rome, and after his return to France opened a school. Was received into the Academy in 1711, made professor in 1720, rector in 1746, and chancellor in 1754. He had a pension from the king, and was lodged at the Louvre. Works: Alcestis restored to Admetus (1711), Louvre; St. Peter in Captivity, Rennes Museum; St. Ambrose reviving a Child, Nancy Museum; Angelica and



Medora, Caen Museum ; Coriolanus entreated by his Family to assume the Command of the Roman Army, Orléans Museum.—Ch. Blanc, École française ; Lejeune, Guide, i. 357, iii. 104, 302 ; Villot, Cat. Louvre.

GAMBA, ENRICO, born in Turin, Jan. 3, 1831, died there in Nov., 1883. History, genre, and landscape painter, studied in Turin, at the Städel Institute, Frankfort, and in Rome. Works : Victor Amadeus protecting the Poor, End of Vacation, Souvenir of the Upper Rhine ; Frescos in S. Gioachino, Turin, and in Alessandria and Chiari Cathedrals.—Kunst-Chronik, xix. 56.

GAMBARA, LATTANZIO, of Brescia, born 1541, died 1574. Lombard school ; studied under Antonio Campi of Cremona, but afterwards became the disciple of Romanino, whose daughter he married. Vasari, however, calls him the son-in-law of Moretto da Brescia. His style is a combination of Campi's and Romanino's. Among his most spirited compositions are the damaged frescos in the Castello of Brescia. Another important work is an altarpiece of the Nativity in S. Faustino, Brescia. The twelve large frescos illustrative of the history of Christ, in the cathedral at Parma, were executed by him, with the aid of Sojaro, between 1568 and 1572.—C. & C., N. Italy, ii. 437 ; Vasari, ed. Le Mon., xi. 250, 264 ; Burckhardt, 192, 738.

GAMESTERS, Michelangelo da *Caravaggio*, Dresden Gallery ; canvas, H. 3 ft. × 4 ft. 4 in. A young soldier with two comrades, playing cards. A good picture. From Prague Gallery, 1748. Engraved by P. Tanjé ; J. C. Loedel. Replica in Palazzo Sciarra, Rome, painted for Cardinal del Monte ; formerly in Palazzo Barberini. Engraved by J. Volpato ; T. Verkruys ; P. P. Montagnani.—Gal. Roy. de Dresde, ii. Pl. 28 ; Meyer, Künst. Lex., i. 614, 620 ; Rosini, vi. Pl. 133.

Gamesters, Michelangelo da Caravaggio, Dresden Gallery.

GANYMEDE, RAPE OF, *Correggio*, Vienna Museum ; canvas, H. 5 ft. 2 in. × 2 ft. 3 in. Jupiter, struck with the charms of

Ganymede, Rape of, Eustache Lesueur, Louvre.

Ganymede, son of Tros, King of Troy, and one of the most beautiful of mortals, took the form of an eagle and bore him off to heaven, where he served as cupbearer to the gods (Ovid, Metamorphoses). In the picture, Ganymede is borne by the eagle in the air ; below, the plains of Lycia, where Ganymede had tended his flocks ; in foreground, his dog, howling at the loss of his master. Painted about 1530 (?). In possession of Antonio Perez, favourite of Philip II. ; sold in 1603 to Rodolph II., and sent from Spain to Prague with the *Leda*, but probably taken early to Vienna. Assigned in Spain to Parmigiano. Ancient copy in Madrid Museum. Another Ganymede, with changes, a fresco

transferred to canvas, in Modena Gallery. Engraved by Fr. Van der Steen ; Jos. Eissner.—Meyer, Correggio, 341, 492 ; Künst. Lex., i. 438 ; Gal. de Vienne, i. Pl. 18.

By Eustache *Lesueur*, Louvre, Paris ; canvas, H. 4 ft. 2 in. × 3 ft. 7 in. The eagle bears aloft the young prince, whose attention is directed earnestly to the earth, seen below. Painted for the hôtel of President Lambert. Collection of Louis XVI. Engraved by Beauvais.—Landon, Musée, vi. 17; Filhol.

By *Rembrandt*, Dresden Gallery ; canvas, H. 5 ft. 9 in. × 4 ft. 2 in.; signed, dated 1635. Ganymede borne to Olympus by an eagle. Acquired in 1751. Engraved by C. G. Schultze ; Cardon.—Vosmaer, 442.

GARBO, RAFFAELLINO DEL, born in Florence in 1466, died there in 1524. Florentine school. Real name Capponi, but commonly called del Garbo (the Graceful). Pupil of Filippino Lippi, with whom he remained until about 1490. He was a weak follower of his master's style. He appears to best advantage in his *Madonna* with Angels ; Madonna with Saints and Angels ; and Madonna with Angels, Cherubs, and Saints, Berlin Museum. The first-named group is almost Raphaelesque in its conception. Among other examples worthy of note are : Madonna with Saints, Dresden Gallery ; Coronation of the *Virgin*, Louvre; *Resurrection*, Florence Academy.—C. & C., Italy, iii. 415 ; Ch. Blanc, École florentine ; Lübke, Gesch. ital. Mal., i. 375 ; Vasari, ed. Le Mon., vii. 190; ed. Mil., iv. 233.

GARCIA HISPALETO, Don MANUEL, born in Seville ; contemporary. History and genre painter, pupil of Seville Academy ; studied later in Rome. Works : Burial of St. Chrysostom (1864) ; Apparition of St. Agnes (1867) ; Starting for the Bull-Fight (1871).

GARCIA Y MARTINEZ, Don JUAN, born at Calatayud, Saragossa ; contemporary. History painter, pupil of Madrid Academy. Works : Raising of Lazarus (1856), Museum de la Trinidad, Madrid ; The Lovers of Teruel (1859) ; Death of King Don Sancho ; Death of Poet Macias ; Liberation of Francis I. ; Charles II. as a Sorcerer (1876) ; Procession of Our Lady (1881); Penitent (1884).

GARDNER, ELIZABETH JANE, born at Exeter, N. H.; contemporary. Figure painter, pupil of H. Merle, Lefebvre, and Bouguereau in Paris. Exhibits at National Academy, New York, and Paris Salon. Honourable mention, Paris Salon, 1879. Studio in Paris. Works : Cinderella, C. Crocker, San Francisco ; Cornelia and her Jewels (1872); Corinne (1874); Sorceress (1875); Fortune-Teller (1876); Ruth and Naomi (T. Wigglesworth, Boston), Moses in the Bulrushes (1878); Maud Muller (1879); Priscilla, Water's Edge (1881); Daphnis and Chloë (1882); Captive (1883); Portraits, J. H. Stebbins, New York ; Improvised Cup (1884), Corner of the Farm (1885), Knœdler & Co., New York.—Portfolio (1879), 36.

GAREIS, ANTON, born in Prague in 1837. Genre and portrait painter, pupil of his father and of Prague Academy under Engerth ; visited Dresden, Vienna, and Hungary. Works : Twelfth Night (1862); Kirmess (1863); Tavern Scene (1864); Hungarian Gypsies Playing, Sunday Music in Croatia (1868); Child's Play, Four Cartoons to "As you Like It."—Müller, 192.

GARNERAY, AMBROISE LOUIS, born in Paris, Feb. 19, 1783, died there, Sept. 11, 1857. French school ; marine painter, pupil of his father, Jean François (1755–1837), portrait and genre painter, and scholar of David. Love of adventure led him in 1796 to India, where he took part in several sea-fights, and was taken prisoner in 1806 by the English, who retained him in captivity

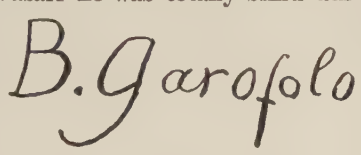
at Portsmouth until 1814. He exhibited his first marine in 1816, became painter to the Duke of Angoulême in 1817, and in 1833 director of the Museum of Rouen. Medals in 1819 and 1855; L. of Honour, 1852. Works: Tower of London, Three-decker cast on the Rocks, A Storm, Roadstead with Vessels (1819); View of the Scheldt (1833), Douai Museum; Battle of Augusta, 1676 (1836), Battle of Navarino, Napoleon's Return from Elba, Versailles Museum; View of Sidon at Sunset, Boulogne Museum; Capture of the Kent by the Corsair Confiance (1836), La Rochelle Museum; Cod-Fishing on Banks of Newfoundland (1839), Rouen Museum; Frigate Virginie attacking English Squadron, Rochefort Museum; Incident in Battle of Navarino (1853), Nantes Museum; Porpoise-Fishing, Cherbourg Museum; View of the Furnes Canal (1855), Marseilles Museum.—Bellier de la Chavignerie, i. 607; Larousse; Lejeune, Guide, iii. 105; Art Journal (1858), 24.

GARNIER, ÉTIENNE BARTHÉLEMY, born in Paris, Aug. 24, 1759, died Nov. 16, 1849. French school; history and portrait painter, pupil of Durameau, Doyen, and Vien, studied afterwards in Rome; painted scenes from Greek and Roman history and mythology, in the shallow theatrical pathos of his time, but with skill and effective colouring. Member of Institute in 1816; L. of Honour, 1828. Works: Nebuchadnezzar causing the Children of Zedekiah to be Killed (1787), Mans Museum; Desolation of Priam's Family (1800), ordered by the Directory; Roman Charity, Diana appearing to Hercules (1801); Napoleon (1808); Burial of Dagobert (1814), Sacristy of St. Denis; Eponina and Sabinus (1814), Angers Museum; Procession of St. Charles Borromeo during the Plague at Milan (1827), Church of St. Germain; St. Louis arbitrating between the King of England and his Barons (1827); Reception of the Duke of Angoulême at Chartres on his Return from Spain (1831); Entry of Duke and Duchess of Angoulême into Chartres, 1823 (1827), Chartres Museum; Portrait of Cardinal Maury (1838), Avignon Museum; Marriage Ceremony of Napoleon and Marie Louise (1846), Versailles Museum.—Bellier de la Chavignerie, i. 610; Larousse; Lejeune, Guide, iii. 105.

GARNIER, JULES ARSÈNE, born in Paris, Jan. 22, 1847. Genre painter, studied first in Toulouse, then pupil of Gérôme in Paris; travelled in Holland, Spain, and Morocco, paints mediæval subjects with extreme archæological accuracy. Works: The Bather, Mlle. de Sombreuil drinking a Glass of Blood (1869); Adam's Dream, Jus Primæ Noctis (1872); Vassals' Taxes Débris (1873); Le Roi s'amuse (1874); Execution in 16th Century, Nude Female Figure (1875); Punishment of Adultery in Middle Ages (1876); Stranded Goods, The Favourite (1877); Liberator of the Territory (1878); Village Festival, Temptation (1879); Rabelais, the Parson of Meudon (1880); Distribution of Standards, July 14, 1880 (1881); Reveil (1882); Truth (1883); Jolly Drinkers (after Rabelais's Gargantua, 1884).—Müller, 193; Meyer, Conv. Lex., xviii. 381.

GAROFALO, IL, born in Ferrara in 1481, died there, Sept. 6, 1559. Lombard-Ferrarese school. Real name Benvenuto di Piero Tisi, but called Garofalo (Gilliflower) from his use of that flower as a device. Pupil of Domenico Panetti, of Niccolò Soriani, and of Boccacini, from whose studio he ran away to Rome (1499) and studied about a year under Giovanni Barrini. In 1502 he was in Mantua, where he must have remained four years if, as Vasari says, he studied with Lorenzo Costa, who entered the service of the Gonzagas in 1506. In 1508 he went again to Rome and became intimate with Raphael. Later he worked at Ferrara for Duke Alfonso, in whose palace (Scrofa Calcagnini) he decorated a hall with mythological subjects. Other pictures in Ferrara: Old and New *Testament*, Adoration of the *Magi* (1537), *Christ* in the Garden, *Massacre* of the Innocents, *Madonna* del Pilastro, *Ma-*

donna with Saints, *Madonna* del Riposo, Raising of *Lazarus*, St. *Peter* Martyr, Discovery of the *Cross*, Municipal Gallery; and several in the Duomo. Works in other cities: Tiburtine *Sibyl*, La *Zingarella* (?), Holy Family, Palazzo Pitti, Florence; Annunciation, Uffizi, ib.; Madonna with Saints (1518), Venice Academy; Deposition from Cross, Crucifixion, Brera, Milan; Madonna with Saints, Modena Gallery; *Entombment*, Deposition, Palazzo Borghese, Rome; Adoration of Magi, Deposition, Naples Museum; Triumph of *Bacchus*, Mars and Venus, *Neptune* and Pallas, Madonna in Adoration, Dresden Gallery; *Holy* Family, Vatican, Rome. The pictures of Garofalo are almost always pleasing. He was a good draughtsman and colourist, though sometimes a little too vivid in his reds and greens for perfect harmony of effect. According to Vasari he was totally blind during the last nine years of his life. —Vasari, ed. Mil., vi. 459; Burckhardt, 691; Seguier, 208; Cittadella, Mem. di Ben. Tisi (Ferrara, 1872); Ch. Blanc, École ferraraise; Lübke, Gesch. ital. Mal., ii. 378; Zeitschr. f. b. K., x. 210.



GARRARD. See *Geerarts.*

GARRICK AS RICHARD III., William *Hogarth*, Earl of Feversham. Painted in 1746. Hogarth was paid for it by Mr. Duncombe, of Duncombe Park, Yorkshire, £200; "more," he says, "than any English artist ever received for a single portrait."—Dobson, 63.

GARRICK BETWEEN TRAGEDY AND COMEDY, Sir Joshua *Reynolds;* canvas. Garrick, seen to knees, standing, looks with an appealing, half-ashamed expression at Tragedy, while turning towards Comedy, unable to resist her allurements. Painted in 1761; sold to Lord Halifax for 300 guineas; at his sale to Mr. Angerstein for 250 guineas. Engraved by E. Fisher.

GÄRTNER, EDUARD (JOHANN PHILIPP), born in Berlin, June 2, 1801, died there, Feb. 22, 1877. Architecture painter, pupil in Cassel of Maler Müller; returned to Berlin in 1813 and for six years was apprenticed in the porcelain factory, made a tour to the North Sea in 1821, studied in Paris in 1824–27, and painted for the Czar in St. Petersburg and Moscow in 1837–39. Member of Berlin Academy in 1833. Works: The former Reetzen Street in Berlin (1831), National Gallery, Berlin; others in the Royal Palaces, ib.—Jordan (1885), ii. 68.

GÄRTNER, FRIEDRICH, born in Munich, Jan. 11, 1824. Architecture painter, pupil of Munich Academy and of Simonsen, studied then in Paris under Jacquand; travelled extensively, and settled in Munich in 1857. Works: From the Alhambra; Interior of House in Tetuan; Street in Algiers; Mosque El Kebir in Algiers; Convent Yard in Moonlight, Interior of Moorish Building, New Pinakothek, Munich.—Müller, 193; Brockhaus, vii. 564.

GÄRTNER, HEINRICH, born at Neu-Strelitz, Mecklenburg, in 1828. Landscape painter, pupil in Berlin of Schirmer, and in Dresden of L. Richter. He was much influenced by Genelli at Munich and by Cornelius at Rome (1856). Works: Landscape with Return of Prodigal Son (1859), Leipsic Museum; Scenes from Life of Psyche (1865–66), Villa Dürr, near Leipsic; Cycle of landscapes (14) representing Development of Sculpture (in fresco, 1878).—Müller, 194; Brockhaus, vii. 564; Zeitschr. f. b. K., ii. 81.

GASCAR, HENRI, born in Paris in 1635, died in Rome, Jan. 18, 1701. French school; portrait painter. Long lived in England, where he became Lely's competitor, and was patronized by the Duchess of Portsmouth. Left England about 1680, having made, it is said, £10,000 in a few years. Member of the Academy in 1680. Work, The Duchess of Portsmouth as Flora, Hampton Court.—Redgrave, Jameson, Hand-Book to Public Galleries, 592; Taylor, The Fine Arts, ii. 366.

GASSEL, LUCAS, born at Helmont, Brabant, about 1500, died at Brussels about 1550. Flemish school; practised landscape painting in Brussels, where he was an intimate friend of the painter-poet Lampsonius. He painted in the fantastic manner of Patenier, and enlivened his landscapes with Old and New Testament subjects. His pictures are rare, as he painted but little. Works: St. George, Louvre, Paris; Landscape, Lille Museum; Landscape with Judah and Tamar (1548), Vienna Museum. The Landscape in the Contest between Apollo and Pan, by Goltzius, Dresden Gallery, is ascribed to Gassel.—Allgem. d. Biogr., viii. 369; Biog. nat. de Belgique, vii. 497; Jour. des B. Arts (1864), 88; (1878), 118; Kramm, ii. 534.

GASSEN, GOTTLIEB, born in Coblentz in 1805 or 1807. History painter, pupil and follower of Cornelius, among the first to paint in fresco at Munich for King Louis I. Works: Storming of the Godesberg near Bonn by Duke William V. of Bavaria, Arcades, Royal Garden, Munich; eleven scenes from Poems of Walther von der Vogelweide, Royal Palace, Munich; ceiling paintings in Loggia of Pinakothek; paintings in Trinity Church, Weissenthurm, near Coblentz.

GASSIES, JEAN BRUNO, born in Bordeaux, Oct. 25, 1786, died in Paris, Oct. 12, 1832. French school; history, genre, and landscape painter, pupil of Vincent and Lacour in Paris. Painted many biblical, as well as French mediæval and modern subjects. Works: Labourer holding Skull and Rusty Sword (1810), Douai Museum; Hagar and Ishmael (1811), Brussels Museum; Virgil reading the Æneid to Augustus (1814); Horace at Virgil's Tomb (1817); Portrait of Louis XVIII. (1819), Bordeaux Museum; Christ and Peter walking on the Sea, Homer reciting to the Shepherds (1819); St. Louis visiting the Plague-Stricken Soldiers, Fight of the Thirty (1822); Clemency of Louis XII. (1824), Versailles Museum; Shipwreck of a Fisherman and his Child (1827); Bivouac of the National Guard in Courtyard of Louvre (1831); Entrance to Harbor of Boulogne; Needles at Isle of Wight; Shakespeare Cliff; View of

Loch Lomond.—Bellier de la Chavignerie, i. 614; Lejeune, Guide, iii. 105; Larousse.

GASTINEAU, HENRY, born in 1797, died at Camberwell, Surrey, in 1876. Landscape painter in water-colours, pupil of the Royal Academy; commenced as an engraver, then took up oil-painting, and in 1818 became an associate and in 1824 a member of the Water-Colour Society; was intimately connected with Turner, David Cox, and Copley Fielding. Works: Penrhyn Castle, Netley Abbey, South Kensington Museum, London; Klamme Pass in Styria (1855); Glenarm—Antrim, Hospice and Pass of St. Gothard (1862); Pass of Killiecrankie (1867).

GASTON DE FOIX (?), Girolamo *Savoldo*, Louvre; canvas, H. 3 ft. × 4 ft.; signed. A knight in armour, half recumbent, in a gloomy chamber, his form reflected in mirrors. Long called a portrait of Gaston de Foix, by Giorgione; but probably a picture painted to show that painting is preferable to sculpture, because a given form can be reproduced on canvas by the judicious use of reflecting surfaces. Replica, formerly belonging to Charles I., at Hampton Court.—Villot, Cat. Louvre; C. & C., N. Italy, ii. 419; Law, Hist. Cat. Hampton Court, 43.

GATTA, Don BARTOLOMMEO DELLA, born about 1408, died in Arezzo in 1491. Florentine school. Learned miniature painting in the Camaldolensian Convent of the Angeli, Florence, where he was a friar; became abbot of the Convent of S. Clemente, Arezzo, and decorated its walls with frescos, now destroyed. Some panels by him in the public gallery, Arezzo, one dated 1479, show careful and patient execution, but little sense of colour. In 1479–86 he was in Rome, where he worked in the Sistine, according

to Vasari, with Signorelli and Perugino. His later pictures, as, for instance, a Madonna with Saints and Angels, in the Collegiate church at Castiglione Fiorentino, display little power, though they show that he had learned to imitate Signorelli.—C. & C., Italy, iii. 36; Vasari, ed. Le Mon., v. 44; Marchesi, 2d ed., i. 203.

GATTI, BERNARDO (Bernardino), born at Cremona about 1490 (?), died in 1575. Lombard school; called Il Sojaro or Sogliaro (the cooper) from his father's trade. Went early to Parma to study under Correggio, and became his ablest pupil. He left numerous works in Parma, Piacenza, and Cremona. In S. M. di Campagna, Piacenza, he painted a fresco, St. George and the Dragon, in competition with Pordenone's St. Augustine, and on the death of that painter was selected to finish his frescos of the Life of the Madonna, in the tribune of the church. Lanzi praises his Miracle of the Loaves and Fishes, in the refectory of the Padri Lateranensi, Cremona; it is dated 1552. He afterwards (about 1560) painted the cupola in the Madonna della Steccata, Parma. His Assumption of the Virgin, in the Cathedral of Cremona, his last work, is said to have been painted with his left hand, his right having been paralyzed. An Ecce Homo, and a Crucifixion, are in the Naples Museum.—Vasari, ed. Mil., vi. 493; Lanzi, ii. 400; Ch. Blanc, École lombarde; Vidoni, Pittura Cremonese; Burckhardt, 701, 738; Lavice, 206; Lanzi (Roscoe), ii. 400, 430.

GATTI, GERVASIO, Lombard school (1578–1631). Nephew and pupil of Bernardo Gatti, from whom he inherited his surname of Il Sojaro. Studied also works of Correggio, and painted some pictures with much success; but he had a deplorable facility of execution, and his works are very unequal. Lanzi conjectures that Uriel Gatti, also called Il Sojaro, was his brother.—Lanzi, ii. 431; Ch. Blanc, École lombarde.

GAUCHEREL, LÉON, born in Paris, May 20, 1816. Landscape and architecture painter, more noted as an engraver and etcher; pupil of Viollet-le-Duc, with whom he visited Italy and Sicily. Medals: 3d class, 1853; 2d class, 1855, 1859, 1861, 1863; L. of Honour, 1864. Works: Tintoretto's House in Venice (1874); View of Saintes; Evening at Arromanches; Banks of the Adour at Sunset (1875); St. Peter's, Rome; Torcello, near Venice (1876); Cliffs of Saint-Jouin (1877, 1879); The Little Mount at Port Navalo (1879); Gorge of Arnochat (1871).—Bellier de la Chavignerie, i. 618; Meyer, Conv. Lex., xvii. 367; Müller, 195.

GAUDENZIO MILANESE. See *Ferrari*, Gaudenzio.

GAUDIN, Fray LUIS PASCUAL, born at Villafranca, Catalonia, in 1566, died at the Chartreuse of Scala Dei in 1621. Spanish school. Became a Carthusian monk in 1595; adorned many chambers in his monastery, also painted for the Grand Chartreuse in Lorraine, for the Chartreuse of Seville, and a Last Supper and other works for that of Portacœli (Scala Dei), near Valencia.—Stirling, i. 293.

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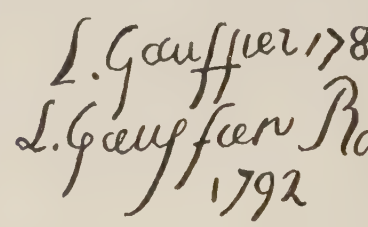
GAUERMANN, FRIEDRICH, born at Miesenbach, Nether Austria, Sept. 20, 1807, died in Vienna, July 7, 1862. Animal painter, son and pupil of Jakob G., but formed himself chiefly by copying old masters in the Vienna galleries and studying nature during his travels in 1825–44. Member of Munich Academy in 1836. He left 1,034 oil-paintings, 569 drawings, and 15 unfinished pictures. Works: Resting from Labour in the Fields (1829); Husbandman ploughing (1834), Vienna Museum; Wolves and Bears, Rocky View with Bears (1831); Vultures and Stag, Bears with their Prey (1832); Chase, Rural Smithy, Boar attacked by Wolves (1834); Stormy Lake, Wolves and Stags (1835); Harvest Scene, Wild Boars (1836); Dying Stag and Eagle (1837); Cattle Market (1838); Wolves on High Rock, Harvest Wagon in Storm, Embarking of the Herd (1839); Hunting Scene, The Passeyer

Pass near Meran (1840); Target Shooting in Tyrol (1841); Smithy in the Ramsau (1842); Zell am See (1843); Dachstein and Gosau Lake, Hunting Scene, Mountain-Path near Meran (1844); Evening, Chamois Hunt, Poachers (1845); Four Seasons (1847); Alp, Ein Schiffzug (1848); Chamois-Hunt, Peasant Horses, Return from Stag-Hunt (1850); Well in Tyrol (1852), Smithy in Salzburg (1853), National Gallery, Berlin; Cows, Sheep, and Horse in Shallow Water, Leipsic Museum; Wolves and Dead Horse, Städel Gallery, Frankfort; Evening in Tyrolese Alps, Stettin Museum; Wolves and Deer, Wild Boar and Wolf, South Kensington Museum, London; On the Atter Lake, Cows and Sheep (1858).—Allgem. d. Biogr., viii. 420; Andresen, iii. 1; Brockhaus, vii. 594; Kunst-Chronik, xix. 335, 517; Dioskuren (1862), 242; Eitelberger, Kunsthist. Schr., i. 92; Wurzbach, v. 104; ix. 414; Zeitschr. f. b. K., xviii. 137, 177, 251, 282, 321; xix. 176.

GAUERMANN, JAKOB, born at Oeffinger, Würtemberg, in 1773, died in Vienna, March 27, 1843. Landscape and genre painter, pupil of Stuttgart Academy. After travelling through Switzerland in the service of a Heilbronn savant he went to Vienna in 1798, became member of the Academy, and in 1818 painter to Archduke John, for whom he executed many views in the Austrian Alps. Works: Eighty views in Styria (1811–21), Archduke John's Collection; others in Albertina Collection, Vienna Academy, and in private galleries of England.—Allgem. d. Biogr., viii. 422; Andresen, v. 268; Brockhaus, vii. 594; Wurzbach, v. 107.

GAUFFIER, LOUIS, born at La Rochelle in 1761, died in Florence, Oct. 20, 1801. History painter, pupil of Hugues Taraval, won the grand prix de Rome in 1784. He married at Rome Pauline Chatillon, genre painter, pupil of Drouais, several of whose pictures were engraved by Bartolozzi. Works: Abraham and the Angels, Alexander and Hephæstion (1789); Cornelia Mother of the Gracchi (1792), Three Young Men appearing to Abraham (1793), Louvre; The Shepherd Faustulus carrying Romulus and Remus, Cherbourg Museum; Roman Ladies offering their Jewels to their Country; Achilles recognized by Ulysses; Jacob and Rachel; Sacrifice to the Manes; Raising of Lazarus, Perpignan Museum; Seven in Montpellier Museum; others in Marseilles, Toulon, and Narbonne Museums, and Uffizi, Florence.—Villot, Cat. Louvre; Lejeune, Guide, i. 395; iii. 302; Larousse.



GAUGENGIGL, IGNAZ (MARCEL MICHAEL MARTIN JOSEPH), born in Passau, Bavaria, in 1856. Genre painter, pupil of the Munich Academy under Professor Raab and Wilhelm Diez. Removed to America in 1879, and settled in Boston. Works: Le Refugée (1882), W. Weld, Boston; My Studio (1883), Henry S. Shaw, ib.; Bellissima (1883), Col. Jonas H. French, ib.; Difficult Question (1884), Josiah M. Fiske, New York; The Story (1885), H. W. Rice, Boston; After the Storm (1885), John A. Lowell, ib.; On the Promenade (1885), Willard White, ib.

GAUL, GILBERT, born in Jersey City, N. J., in 1855. Genre painter, pupil of J. G. Brown and of the National Academy. Exhibited first at National Academy in 1872; elected A.N.A. in 1880, N.A. in 1882. Works: Indian Girl, Coquette (1880); Old Beau (1881); Charging the Battery, Stragglers, News from Home (1882); Silenced, Cold Comfort on the Outpost (1883); On the Look-out, Guerillas returning from a Raid (1885).

GAUL, GUSTAV, born in Vienna, Feb. 6, 1836. Portrait painter, pupil of Rahl; visited Germany, Holland, France, and Italy; studied especially Rubens and Rembrandt and the old Venetian masters. Works: Portraits of Sophie Schröder (1860)

and other celebrities of the stage, of Louis Spohr, Bogumil Goltz, Professors Skoda and Hyrtl; Procession of Bacchus and Scenes from Myths of Cupid, Psyche, and Venus, Palais Todesco, Vienna; Scenes from Legends of Austria, Villa Wanda, near Gmunden; Francesca and Paolo, Cologne Museum; Head of Spanish Woman, Female Portrait, Male Portrait (1883).

GAULLI. See *Baccicio.*

GAUTHEROT, CLAUDE, born in Paris in 1769, died in 1825. History and portrait painter, pupil of David; acquired great perfection in the representation of pathetic subjects. Works: Portrait of Marshal Davoust, Tuileries, Paris; Napoleon on the Bridge of Lech (1808), Versailles Museum; Marius at Minturnæ (1796); Pyramus and Thisbe (1799), Melun Museum; do. (1800); Burial of Atala (1802); Napoleon wounded at Ratisbon, Interview at Tilsit (1810).

GAUTIER, AMAND, born at Lille, June 19, 1825. Genre and portrait painter, pupil of Souchon and of Cogniet. Medal, 3d class, 1882. Works: Sisters of Charity (1859); After Mass (1867); Councillor Krespel, Sunday Morning (1868); Surprised at the Bath (1874); Prisoner (1875); Refectory (1878); The Republic (1879); Rehearsal at the Convent (1880); Casting the Net, Washing at the Convent (1881); Indolence (1882); Portrait of the painter Diane, Medical Lady Student (1885).

GAUTIER, ETIENNE, born at Marseilles; contemporary. History, genre, and portrait painter, pupil of Chantigny. Medals: 2d class, 1873; 1st class, 1878; L. of Honour, 1871. Works: Money-Changer, Study (1867); St. Sebastian (1869); St. George (1873); St. Cecilia (1878).

GAVAGNIN, LEONARDO, born in Venice in 1809. History painter, pupil of Venice Academy under Politi, formed himself after the great Venetian masters, and became professor at the Collegio Raffaele, Venice. Works: The Lord appearing to Abraham, Mechitarists, Venice; St. Anthony of Padua, S. Giacomo, ib.; St. Sergius, Greek Church, ib.; Queen of Cyprus, Girolamo Contarini, Venice Academy; Fugitives of Pargha blessing the Remains of their Fathers; Marco Polo in Prison at Genoa; Ali Pasha of Janina.—Wurzbach, v. 111.

GAVARNI, PIERRE, born in Paris; contemporary. Genre and animal painter, pupil of Fromentin and of Busson. Medal, 3d class, 1874. Works: Wedding at the Madeleine (1874); Repose (1875); Wedding in Paris, Diplomatic Dinner (1876); Andromeda, Stand in a Riding School (1879); Steeple-chase (1881); Promenade (1882); Corner on the Beach (1883); Steeple-chase at Saint-Ouen (1885).

GAY, EDWARD, born in Ireland in 1837. Landscape painter, pupil of James Hart in Albany, N. Y., in 1862–67; studied in Germany, under Schirmer in Carlsruhe, and Lessing in Düsseldorf. Elected an A.N.A. in 1870. Studio at Mt. Vernon, N. Y. Works in oil: Alt Wasser, D. J. Lathrop, Albany; Suburbs; Twin Lakes; Mohawk Valley Home; Late Afternoon near Albany (1876); Last Load—Harvest Time (1878); Gathering the Leaves (1880); Old Estate (1881); Banks of the Thames (1882); On the Sogne Fjord—Norway, Golden Grain (1883); Norwegian Scene (1884). Watercolours: Foggy Morning by the Lake (1876); Spring Morning (1877); Waving Grain, Riverside, Haymaking (1884); Rye Fields in early June, Hill-side, Oyster Beds in Pelham Bay, Salt Marshes (1885).

GAY, WALTER, born in Massachusetts; contemporary. Genre painter, nephew of William Allan Gay, pupil of Bonnat in Paris in 1876. Has exhibited in Boston, Philadelphia, and Paris. Honourable mention, Paris Salon, 1885. Works: Fall Flowers (1876); Landscape, Fast Asleep, Unsuccessful Musician (1878); Conspiracy under Louis XVI., Armourer (1883); The Apprentice, The Cabbages (1884); Spinners, November, The Tailor (1885).

GAY, WILLIAM ALLAN, born in Massachusetts in 1821. Landscape painter, pupil of R. W. Weir at West Point and of

Troyon in Paris, where and in Italy he spent several years. Has travelled much in Europe and the East. Works: Mackerel Fleet off Beverly Coast, Harbour Bar at Cape Ann (1869); Palazzo Ducale at Venice (1875); Windmills at Delfthaven (1876); Forest Sanctuary (1878); Minieh on the Nile (1879).

GEBAUER, CHRISTIAN DAVID, born at Neusalz, Silesia, Oct. 15, 1777, died at Aarhus, Jutland, Sept. 15, 1831. Animal painter, pupil of Copenhagen Academy and of Lorentzen; went to Dresden in 1813, where he painted military scenes, and especially illustrated Cossack life. Visited Germany in 1827, and afterwards established a school of drawing at Aarhus. Works: The Stud (1807); Horse Fair (1810); Stags fighting (1823), Landscape with Cattle (1824), Bull and Cow, Sleighing near Munich (1828), Copenhagen Gallery.—Weilbach.

GEBHARDT, EDUARD VON, born at St. Johannis, Esthland, June 1 (13), 1838. History painter, pupil of St. Petersburg Academy under Lessing, and of Carlsruhe Art School, then in Düsseldorf under Wilhelm Sohn; travelled through Europe, and settled at Düsseldorf, where he became professor at the Academy in 1873. Member of Munich and Berlin Academies. Gold medal, Berlin, 1872; Medal, Vienna, 1873. Works: Christ's Entry into Jerusalem (1863); Raising of Jairus' Daughter (1864); Dives and Lazarus (1865); Christ on the Cross (1866), Cathedral, Reval; Religious Conversation (1866); Vibrations of the Pendulum; The Brothers van Eyck; Last Supper (1870), National Gallery, Berlin; Descent from the Cross (1872); Ecce Homo, Crucifixion (1873), Kunsthalle, Hamburg; Disciples at Emmaus (1876); Reformer at Work (1877), Leipsic Museum; Old German Housewife (1879); Ascension, Christ walking on the Sea (1881); The Convent Scholars (1882); Pietà, Crucifixion (1884).—Brockhaus, vii. 613; Müller, 196; Kunst-Chronik, vii. 465; xix. 35, 128; Zeitschr. f. b. K., vii. 361; Westermann's Monatshefte, li. 279.

GEBHARDT, LUDWIG, born in Munich, July 20, 1830. Landscape painter, pupil of Munich Academy, then studied from nature in the Bavarian Alps and in North Italy. Works: Ammerland on Lake Starnberg, St. Bartholomew on the Königsee, View on Lake Constance, Leutstetten with Lake Starnberg, Upper Isar Valley, Mountains by Moonlight, View in Ziller Valley.—Müller, 197.

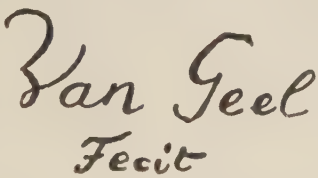
GEBLER, FRIEDRICH OTTO, born in Dresden, Sept. 18, 1838. Animal painter, pupil of Dresden Academy, then in Munich of Piloty. Rivals the old Dutch masters in his finely-painted and humourous pictures. Medals in Berlin (1874) and Munich (1883). Works: Rest in the Wood at Noon, Obstinate Sheep, Disturbed Domestic Peace (1863); Spoiled Repast, Sheepfold (1870); Poodle as Watchman in Sheepfold (1873); Art-Critics in the Stable (1873), Sheep and Spaniel (1878), National Gallery, Berlin; Visit to the Stable (1876); Sheep returning before Storm, Expectation, Two Poachers (1880), Dresden Gallery; Reynard's End (1883), New Pinakothek, Munich.—Illustr. Zeitg. (1884), i. 90; Müller, 197; Meyer, Conv. Lex., xxi. 309.

GEDDES, ANDREW, born in Edinburgh in 1789, died in London, May 5, 1844. Portrait and subject painter; pupil in 1807 of the Royal Academy, where he exhibited in 1810 his Draught-Players. Then spent four years at Edinburgh painting portraits. Visited Paris in 1815, Italy in 1828, and Holland in 1839. Returned to England in 1831, and was elected an A.R.A. in 1832. He was a good etcher, particularly of portraits. Works: Discovery of the Scottish Regalia (1821); Christ and the Woman

of Samaria (1832); Devotion; Dull Reading, National Gallery, London.—Redgrave; Sandby, ii. 210; Art Union Journal, Sept., 1844; Cat. Nat. Gal.

GEEFS, FANNY (Isabelle Marie Françoise Corr), born in Brussels in 1814. History, genre, and portrait painter, pupil of Navez; wife of the sculptor Willem Geefs. Medals in Paris (3d class, 1843; 2d class, 1845), The Hague, Metz, Ghent, and Douai. Works: Sailor's Daughter (1835); Young Girl accompanying her Sister to Church, Madonna, Castellan of Crève-Cœur (1836); St. Cecilia (1837); Hagar in the Desert (1840); Christ appearing to Disciples, Virgin consoling the Afflicted, St. John's Hospital, Brussels; Bianca on the Shore; Ophelia; Young Mother; First Lesson; Return Home.—Immerzeel, i. 265; Kramm, ii. 536; Müller, 197.

GEEL, JOOST VAN, born in Rotterdam in 1631, died in 1698. Dutch school; genre and portrait painter in the style of Gabriel Metzu, wherefore he is thought to be his pupil. Travelled in France, Germany, and England, where he was patronized by Cromwell. Works: Portrait of himself, Amsterdam Museum; A Concert, Hermitage, St. Petersburg; Rendez-vous of Smugglers, Historical Society, New York.—Immerzeel, i. 269; Kramm, ii. 541.



GEERAERTS, MARTIN JOSEPH, born in Antwerp, baptized April 7, 1707, died there, Feb. 16, 1791. Flemish school. Destined to be a merchant, but early showed such talent that he was apprenticed to Abraham Godyn, where he soon became an able master. Excelled in grisaille, imitating sculpture. In 1741 he became professor and director of the Antwerp Academy. Works: The Fine Arts (1760), Antwerp Museum; Seven Biblical Subjects in Bas-relief, Brussels Museum; Autumn, an allegory, Hague Museum; Children with Goat, Lille Museum; Cupid and Psyche with Genii, Imitation of an allegorical Bas-relief (1775), Museum, Vienna; Four Bas-reliefs (two dated 1752, 1753), Liechtenstein Gallery, ib.—Cat. du Musée d'Anvers (1874), 178; Kramm, ii. 542; Rooses (Reber), 441; Van den Branden, 1215.

GEERARTS (Garrard, Gheeraerts, Gérard), MARCUS, the elder, born in Bruges, first half of 16th century, died in London before 1604. Flemish school; history, portrait, and landscape painter, pupil of Martin de Vos; held some office in the guild of Bruges in 1558, and was entered as master of the guild of Antwerp in 1577; settled in England and became court-painter to Queen Elizabeth in 1571, but was in Antwerp in 1585–86. His paintings are greatly valued. Works: Descent from the Cross, Notre Dame, Bruges; Portraits of Mary Countess of Pembroke, Lord Burghley, and William Camden, National Portrait Gallery, London; Portraits of Queen Elizabeth, Lord Burghley, and Earl of Essex, Burghley House Collection; Male and Female Portrait, Vienna Museum; Procession of Queen Elizabeth to Blackfriars in 1600.—Allgem. d. Biogr., viii. 491; Biog. nat. de Belgique, vii. 550; Immerzeel, i. 270; Kramm, ii. 542.

GEERARTS, MARCUS, the younger, born in Bruges in 1561, died in London in 1635. Flemish school; history and portrait painter, son of Marcus the elder, whom he followed to England after 1580, and became court-painter to Elizabeth and afterwards to Queen Anne. Works: Procession of Queen and Knights of the Garter (1584); Portrait of Elizabeth, Lord Darnley's Collection; do., and portraits of Lords Burleigh and Essex, Marquis of Exeter's Collection.—Allgem. d. Biogr., viii. 492; Kugler (Crowe), i. 255; Kramm, ii. 545.

GEERTGEN VAN (or tot), SINT-JANS (Gerrit van Haarlem), second half of 15th century (1460-88?), died at Haarlem (?), aged 28. Dutch school; history painter, supposed pupil of Albert van Ouwater.

Lived with the knights of St. John at Haarlem, and hence was called Geertgen tot Sint Jans, although not of their order and probably a native of Leyden. He painted for the church of the order an altarpiece, two wings of which are preserved in the Vienna Museum, one a Pietà, the other representing the Legend of the bones of St. John the Baptist. Other works attributed to him are: Scene from the Legend of St. Lucy, in the Lippmann Collection at Vienna; View of Haarlem Cathedral, in that edifice; Crucifixion, in the Galleria Estense at Modena. Dr. Bode is inclined to assign to this master also an Adoration of the Magi in the Prague Gallery, the Expiatory Offering in the Amsterdam Museum, and Christ in the Tomb surrounded by the Instruments of the Passion in the Archiepiscopal Museum at Utrecht. —Allgem. d. Biogr., x. 261; Bode, Studien, 6; C & C., Flemish Painters, 248; Dohme, 1i.; Kramm, ii. 546; Kugler (Crowe), i. 91; Riegel, Beiträge, i. 59.

GEERTZ, JULIUS, born in Hamburg, April 21, 1837. Genre painter, pupil in Hamburg of the brothers Gensler, then in 1856–60 of the Carlsruhe Art School under Des Coudres, and, after a short stay in Munich, of Rudolph Jordan in Düsseldorf; studied in 1864 in Paris, visited Brittany and Holland, and settled in Düsseldorf. Works: Sour and Sweet, Maternal Joy, The Student (1867); Disturbing Return Home, Consequences of School-Arrest, Shut In, Watch on the Rhine (1870); Prisoners of War, At the Menagerie, Criminal after Sentence (1873); Organ Grinder, Last Ornament (1874); Catching Flies, Girl with Bird's Nest, Capitulation (1876); Beggar's Penny (1877).—Illustr. Zeitg. (1874), i. 79; (1875), i. 187; Kunst-Chronik, ix. 342; Zeitschr. f. b. K., vi. 149.

GEFFROY, EDMOND AIMÉ FLORENTIN, born at Maignelay (Oise), July 29, 1804. Genre painter, pupil of Amaury-Duval. Educated a lawyer, but married an actress and went on the stage. Though he had considerable success as a painter, he is best known as an actor. Medals: 3d class, 1840; 2d class, 1841 and 1857. Works: Virgin and Child; Pierre Corneille; The Actor Mirécourt (1840); The Members of the Comédie Française (1841), Comédie Française; Ariadne and Theseus (1844); Molière and his Characters (1857); Sganarelle in the School for Husbands (1863); Members of the Comédie Française (1864); Hylas (1868).—Larousse.

GEGENBAUR, JOSEF ANTON VON, born at Wangen, Würtemberg, March 6, 1800, died in Rome, Jan. 31, 1876. History painter, pupil of Munich Academy under Robert von Langer. Studied in Rome, especially after Raphael, in 1823–26, and after his return was appointed court-painter to the King of Würtemberg, for whom (1836–54) he decorated the royal palace in Stuttgart with frescos from Würtemberg history. Works: St. Sebastian (1820); Two Shepherds, First Parents after Loss of Paradise, Moses striking the Rock (1823–26), Royal Palace, Stuttgart; Hercules and Omphale, Stuttgart Gallery; Cupid and Psyche, Assumption, Madonna, Aphrodite, Crucifixion (1829–35); Sleeping Venus and two Satyrs, Leda, several Aphrodites and Madonnas, Portraits (1836–56); Apollo and Muses, Bacchus and Ariadne, Venus and Cupid, Ceres and Jason, Æolus and Æola, Pluto and Proserpine, Neptune and Thetis, Genii and Amorettes (all 1860), Royal Palace, Stuttgart. Frescos: Hercules and Omphale (1826), Thorwaldsen Museum, Copenhagen; Jupiter giving Immortality to Psyche, Marriage of Cupid and Psyche, Four scenes from Life of Psyche, Four Seasons, Aurora (all in 1826–29), Villa Rosenstein; Sixteen scenes from History of Würtemberg (1836–54), Royal Palace, Stuttgart.—Allgem. d. Biogr., viii. 495; Brockhaus, vii. 652; Kunst-Chronik, xi. 349; Reber-Pecht, ii. 229.

GEGERFELT, WILHELM VON, born in Gothenburg, Sweden; contemporary. Landscape painter, member of Stockholm Academy; studio in Paris. Works: Wood in Winter; Snow Landscape in Sweden; By the Sea; Return of Fishermen; Swedish Village; Landscape in Holland (1877); View on Coast of Normandy (1878); Winter Evening in Sweden, Sunset in Waxholm—Sweden, Dutch Marine View (1883); Village in Dalecarlia (1884); Winter Night near Siljan (1885).

GEIGER, KARL, born in Vienna, Dec. 14, 1822. History painter, pupil of Vienna Academy under Führich, attracted attention by his talent for composition when only thirteen, was afterwards much influenced by Kaulbach. Works: Altarpieces in St. Stephen's, Vienna; Allegorical Paintings in Palaces of Duke of Coburg and Prince Kinsky, and Hôtel Imperial, ib.—Brockhaus, vii. 682; Wurzbach, v. 122.

GEIGER, PETER JOHANN NEPOMUK, born in Vienna, Jan. 11, 1805, died there, Oct. 29, 1880. History painter, pupil of Vienna Academy, but formed himself chiefly by studying the old masters. In 1850 he accompanied the Archduke Ferdinand Max to the East. Was professor at the Vienna Academy from 1853 to 1871. Although little known to the public at large, he ranks among the most excellent artists of Austria. Works: Storming of Malborghetto, Battle of Lützen, Battle on the Iselberg, Entry of Archduke Leopold into Brussels, collection of Emperor of Austria; Slave Market in Smyrna, Banquet at a Pasha's, A Ferry, Castle Miramar, near Trieste.—Brockhaus, vii. 682; Kunst-Chronik, xvi. 182; Wurzbach, v. 123.

GEIRNAERT, JOZEF, born at Eecloo, East Flanders, Aug. 27, 1790, died in Ghent, March 20, 1859. Flemish school; history, genre, and portrait painter, pupil of Ghent Academy and in Antwerp of Herreyns, and then in Ghent of Paelinck; obtained the first prize in 1818, and a gold medal in Paris in 1835. Works: Warrior bringing to his Family the Saver of his Life (1818); Harp Lesson (1820), Seizure for Debt (1835), Ghent Museum; Consultation at the Doctor's, Brussels Museum; The Schoolmaster, Mechlin Museum; Doctor's Visit, Haarlem Museum; Proposal; Card-Players; Painter's Studio; Peasant Women Resting; Little Fruit-Thieves; Return from Kirmess; Children blowing Soap-Bubbles; Bride and Bridegroom; Return of Fisherman; Capture of Count Egmont (1823); Dürer visiting Grave of Hubert van Eyck; Jan Steen and van Goyen; Maria Theresa visiting a Poor Woman (1837).—Biog. nat. de Belgique, vii. 557; Immerzeel, i. 272; Kramm, ii. 554.

GEIST, AUGUST CHRISTIAN, born in Würzburg, Oct. 15, 1835, died in Munich, Dec. 15, 1868. Landscape painter, pupil of his father, Andreas (died 1860), and in Munich of Fritz Bamberger. On his return from Italy, in May, 1867, he settled at Munich. Works: Ideal Landscape (1856); View near Polling (1857); View in Rhön Mountains, View near Miltenberg (1857–58), Munich Art Union; Rhön Landscape (1860); Idyl (1861), Wiesbaden Gallery; Rainy Day (1861), Sunday Morning on Kochel Lake (1863), Cologne Art Union; View in Tyrol Mountains (1862); Evening on the Main (1863); Lonely Mountain-Lake, View in Franconian Switzerland (1864); View in the Campagna (1866), Ruins of Theatre in Tusculum, Ravine near Tivoli (1867), Ruins of Aqueduct in Campagna (1868), Munich Art Union; Italian Landscape (1867), Würzbach Art Union.—Allgem. d. Biogr., viii. 528; Andresen, iii. 207; Kunts-Chronik, iv. 142; Regnet, i. 148; Zeitschr. f. b. K., vii. 197.

GELDER, ARENT or AART DE, born at Dordrecht in 1645, died there, or in Amsterdam, in 1727. Dutch school; history and portrait painter, pupils of Samuel van Hoogstraten, then for two years (1665–67) of Rembrandt, whose manner he closely followed. He was a fine colourist, fond of picturesque effects, and had a broad and

masterly touch. Works: Portrait of Peter the Great, Judah and Thamar, National Museum, Amsterdam; An Eastern Prince (1685), Copenhagen Gallery; Simeon in the Temple, Darmstadt Gallery; Portrait of Old Woman (1685), Städel Gallery, Frankfort; Jewish Bride, Study for Portrait of Old Man, Old Pinakothek, Munich; Ecce Homo (1671), Dresden Gallery; Judah and Thamar, Vienna Academy; Male Portrait, Liechtenstein Gallery, Vienna; Portrait of a Dutch Admiral, New York Museum; Twenty-two Scenes from Christ's Passion.—Immerzeel, i. 273; Kramm, ii. 555; De Stuers, 333; Vosmaer, 318.

GELDORP (Gualdorp), GORTZIUS, born at Louvain in 1553, died in Cologne in 1616 or 1618. Flemish school; history and portrait painter, pupil in Antwerp of Frans Francken the elder, afterwards of Frans Pourbus the elder. Entered the service of the Duke of Terra Nova, with whom he went to Cologne in 1579. His portraits are lively in conception, expressive, and finely coloured; pictures mostly painted on wood. Works: Portrait of Jansenius, Aremberg Gallery, Brussels; Christ on the Cross, Penitent Magdalen, Madonna (?), Portraits of Husband and Wife (1572), Male Portrait (1610), eight others, Cologne Museum; Male Portrait (1611), Weimar Museum; do. (1628), and Female Portrait, Schwerin Gallery; Lucretia, Male Portrait, Hermitage, St. Petersburg; Portraits in Augsburg Gallery, Brera, Milan, Darmstadt (2), Gotha (4), and Vienna Museums. His son, Melchior Geldorp (flourished 1620–40), also painted history and portraits.—Allgem. d. Biogr., viii. 531; Biog. nat. de Belgique, vii. 563; Kramm, ii. 558; Merlo, 128.

GÉLIBERT, JULES BERTRAND, born at Bagnères-de-Bigorre (Hautes-Pyrénées), Nov. 26, 1834. Animal painter, pupil of his father and of Toulouse Academy under Griffoul-Dorval. Medal, 1869; 2d class, 1883. Works: Wolf attacked by Dogs, Rallye-Sivry! (1869); Exit from Kennel (1872); After the Hunt in Fontainebleau Forest (1873); Swamp near Belle Croix (1874); Young Hounds in the Thicket; Hunting Episode in Scotland, New Acquaintances (1875); Sweet Repose (1878); Stag beating the Water, The Victors (1880); Rendez-vous, A First Experience (1881); Taken, In a Mass (1882); Wounded, Alert (1883); Limehounds, Ready to Start (1884); Capture of a Young Wolf, Hearing the Dogs Attack (1885).—Bellier de la Chavignerie, i. 629.

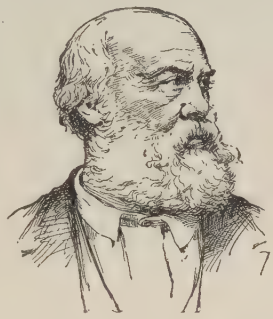
GELLÉE. See *Claude* Lorrain.

GEMMEL, HERMANN, born at Barten, East Prussia, in 1814, died in Königsberg, March 22, 1868. Architecture painter, pupil of Biermann and of W. Schirmer, became professor at the Königsberg Academy in 1845, and visited Italy in 1850 and 1855. Works: Family Hall in Mediæval Castle (1855); Chapel of Cardinal Zeno in St. Mark's; Baptistery in St. Mark's, Venice.—Allgem. d. Biogr., viii. 556; Dioskuren, 1868, 127; Brockhaus, vii. 741.

GENDRON, AUGUSTE, born in Paris, March 17, 1817, died there, July 23, 1881. History and genre painter, pupil of Delaroche, studied for several years in Italy after the old masters, to the detriment of his originality, and returned to Paris about 1847. Decorated St. Gervais, the Louvre, Palais de Justice, Hôtel Pereire. Medals: 3d class, 1846, 1855; 2d class, 1849; L. of Honour, 1855. Works: The Willis and Sylphids (1844); Boccaccio commenting upon Dante (1845); The Horæ and Nereids (1846); St. Catherine buried by Angels, After Death (1847); Isle of Cythera, Aulic Scene (1848); Young Christian Girl converting her Lover (1849); Human Sacrifice by the Druids (1850), Nîmes Museum; Venetian Fantasy (1850); Tiberius on Isle of Capri (1852), Marseilles Museum; Autumn Evening (1853); Florentine Sunday in 15th Century (1855), formerly in Luxembourg Museum; Burial of Young Venetian Lady (1859); St. Catherine of Alexandria (1863); Nymphs at the Grave of Adonis (1864); Tiberius at Capri, Marseilles Museum; Man

between two Ages, and his Two Mistresses, The Foolish Virgins (1873); Landscape in Tuscany, Sacrifice to Æsculapius (1875); Tribute of Athens to Minotaur (1876); M. Purgon arrive mal-à-propos (1877).—Larousse, viii. 1130; Meyer, Gesch., 605; Müller, 199; Revue des B. Arts (1859), ii.

GENELLI, BONAVENTURA, born in Berlin, Sept. 28, 1798, died in Weimar, Nov. 13, 1868. History painter, pupil of Berlin Academy under the influence of his uncle, the architect Hans Christian Genelli. Lived from 1822 to 1832 in Rome, and was much influenced by Carstens, Koch, and Thorwaldsen. In 1836 he removed from Leipsic to Munich, and in 1859 to Weimar by invitation of the Grand Duke. One of the most ingenious designers of modern times. Weimar Order of Falcon, 1862. Member of Vienna Academy, 1868. Works: Triumph of Bacchus and Ariadne (water-colour), Leipsic Museum; Hercules playing the Lyre; Eliezar and Rebekah; Jason and Medea robbing the Golden Fleece; Life of a Libertine (18); Illustrations to Homer (49); Life of a Witch (10); Illustrations to Dante (36); Life of an Artist; Æsop telling his Fables (water-colour), Leipsic Museum; do., and Homer reciting his Songs, Sappho reciting her Poems, Apollo among the Shepherds, Baron Sina, Vienna; Sisyphus led away by the Youth with the Torch, Academy, ib.; Colossal Head of Don Quixote; Lot in Zoar; Samson and Delilah; Rebekah at the Well; Joseph and Potiphar's Wife; Vision of Ezekiel (1859), Rape of Europa (1860, cartoon to it (1857) in National Gallery, Berlin), Hercules and Omphale, Triumph of Bacchus and Ariadne, Abraham and the Angels (1862), Battle of Lycurgus (1863, cartoons to last two in Leipsic Museum), Drop Curtain with Allegories, Bacchus among the Muses (1868), Schack Gallery, Munich; Abraham and the Angels (water-colour), Leipsic Museum; Centaur Family (1862); Jupiter and Eros on the Wings of Night (1864), Bacchus among the Pirates (1868, cartoon, last work), Weimar Museum. His son, Camillo (1840–67), was a designer and painter of great promise.—Allgem. d. Biogr., viii. 562; Brockhaus, vii. 750; Förster, Denkmale, XII. iii. 29; Graph. K., iv. 1; Illustr. Zeitg. (1868), 415; Kunst-Chronik, iii. 141; iv. 17; Pecht, ii. 271; Regnet, i. 159; Riegel, Kunststudien, 291; Schack, Meine Gemäldegallerie (1884), 1; Land und Meer (1869), i. 351; Zeitschr. f. b. K., v. 1; xi. 11; xii. 25, 90, 122, 217; xiii. 115, 184, 221, 250, 316, 355; xviii. 257.



GENEVIÈVE, SAINT, Puvis de *Chavannes*, Church of St. Geneviève (Pantheon), Paris. St. Geneviève of Paris, who in childhood tended sheep, went with others to meet St. Germain when he came to spend a night at Nanterre. When the bishop saw her he was made aware by inspiration of the sanctity of her character, and hanging round her neck a medal marked with the cross, he blessed her as one consecrated to God's service.

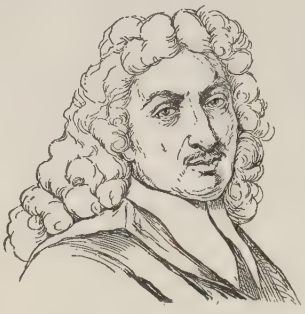
GENGA, GIROLAMO, born at Urbino in 1476, died there, July 11, 1551. Umbrian school; pupil of Luca Signorelli, whom he aided in his frescos in the Duomo of Orvieto. Genga afterwards was Perugino's assistant for three years, and in his school became acquainted with Raphael. Painted in the Palazzo Petrucci, Siena, and then with Timoteo Vite at Urbino. Afterwards worked in Rome, Pesaro, and Florence, both as painter and architect. Works: Resurrection (1510), Siena Duomo; Madonna, Brera; Resurrection, S. Caterina da Siena, Rome; Holy Family, Palazzo Pitti, Florence. His son, Bartolommeo Genga (born 1518, died 1558), was better known as an architect than as a painter.—Ch. Blanc, École ombrienne; Vasari, ed. Le Mon., xi. 86; ed. Mil., vi. 315; Siret, 356; Baldinucci, ii. 93.

GÉNISSON, VICTOR JULES, born at St. Omer (Pas-de-Calais) in 1805, died in 1860. Architecture painter. Works: View in Dominican Monastery at Antwerp (1843); Church Interior (1845), Kunsthalle, Hamburg; Burial Chapel at Dreux (1850); Interior of Collegiate Church at St. Lierre near Antwerp (1852), Ravené Gallery, Berlin; St. Lawrence's at Nuremberg, Stettin Museum.

GENNERICH, OTTO, born in Berlin in 1823. History painter, pupil of Berlin Academy. Continued his studies in Italy (1841–42) with Lengerich. After his return he taught and wrote on perspective. Works: Götz von Berlichingen at Heilbronn (1848); Last Will of Great Elector (1852); Visit of Electoral Family of Brandenburg to Remains of Gustavus Adolphus at Wolgast (1869).—Müller, 200.

GENOD, MICHEL PHILIBERT, born in Lyons, Sept. 20, 1796, died there, July 25, 1862. Genre painter, pupil of Révoil, and one of the best painters born at Lyons. His pictures are agreeable, true to nature, and carefully executed. Medal, 2d class, 1819; L. of Honour, 1855. Many of his works have been engraved. Works: Mother with a Sick Child (1819); Father's Blessing, Hospital Sister (1822); Soldier's Farewell (1824), Lyons Museum; Young Mother mourning for her Son (1824); Cupid and Psyche; Prisoners of State under Louis XIII. (1835); Monk in the Pyrenees; The Golden Wedding (1855); The Prisoner (1857); The King Drinks! A Painter's Apprentice (1861). —Larousse.

GENOELS, ABRAHAM, called Archimedes, born in Antwerp, May 25, 1640, died there, May 10, 1723. Flemish school; landscape painter, pupil of Jacob Backerell, and at Bois-le-Duc of Fierlants; went to France in 1659, where he was employed by Lebrun to paint the backgrounds in his Battles of Alexander the Great, and in 1664 was made member of the Academy. In 1672 he entered the guild of Antwerp, whither he returned after having spent the period from 1674 to 1682 in Rome, where his knowledge of mathematics acquired him the surname of Archimedes. Works: Minerva and the Muses, Antwerp Museum; Landscape, Brunswick Museum. —Allgem. d. Biogr., viii. 569; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874), Fétis, Les Artistes belges à l'étranger, i. 215; Rooses (Reber), 414; Riegel, Beiträge, 130; Van den Branden, 1074.



GENSCHOW, GEORG, born at Rostock in 1829. Landscape painter, pupil of Düsseldorf Academy under Andreas Achenbach, and afterwards studied nature in the Bavarian Highlands, Switzerland, and the Carpathian Mountains; Lives at Düsseldorf. Works: Mountain Lake (1853), View in the Hartz, Mill in the Mountains (1859), Seashore at Sunset (1861), Schwerin Gallery; Waterfall in Carpathian Mountains (1862), Kiel Gallery; Wood Brook (1864), Fall in Tatra Mountains (1866), Evening Landscape (1867), Mill on River Erft (1868).—Müller, 200.

GENSLER, GÜNTHER, born in Hamburg, Feb. 28, 1803. Portrait painter and writer on art, studied in Dresden, the Netherlands, and Italy. Works: Two Groups of Artists (1849 and 1860), Old Art Amateur (1867), Kunsthalle, Hamburg; Assembly of Hamburg Artists (1859), Cologne Museum; Hour of Rest in the Studio (1854), Leipsic Museum.—Müller, 200.

GENSLER, JAKOB, born in Hamburg, Jan. 22, 1808, died there, Jan. 26, 1845. Genre painter, pupil of Rachau and Gerdt Hardorff, the elder, then in Eutin of Wilhelm Tischbein; went in 1827 to Dresden, and thence to Munich, where he frequented the Academy. Visited the Tyrol, then continued

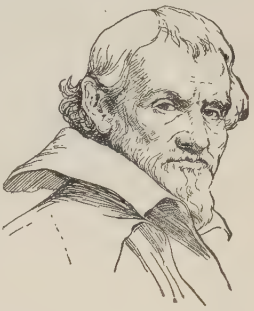
his studies in 1830 at the Vienna Academy, and returned to Hamburg in 1831. Works: Hessian Cartmen (1826); Tavern in Hartz Mountains (1830); Cartmen before Inn, Tyrolese Smugglers, Tyrolese Village (1831); Klosterneuburg on the Danube; Fishing Expedition; Spinning Women of Blankenese; Coast on Baltic Sea; Cemetery of Elstorf (1837), Kunsthalle, Hamburg; Blankenese Women at the Well; Sunday Morning; Hay-Harvest; Boys going to Rifle-match; Winter Scene on the Elbe; Fishermen on Baltic Sea; Dutch Coast by Moonlight; Arrival of Fishermen at Zandvoort; Fruit-Harvest.—Andresen, iii. 42.

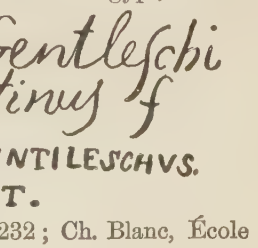
GENSLER, MARTIN, born in Hamburg, May 9, 1811, died there, Dec. 15, 1881. Genre and architecture painter, pupil of Rachau and of his brother Günther, studied in 1835–36 in Munich. Works: Hall in St. John's Convent, Hamburg, Players of Draughts in Tavern (1830); Silver Foundry (1831); Sacristy (1835), Wanderer asking for Shelter (1851), Kunsthalle, Hamburg; Mediæval Scholar (1841), Cassel Gallery; Praying Knight (1845); Hospitable Hearth (1847); Well in Hospital (1849); Castle Yard (1850); Refugees in Castle (1852); Hospitallers at the Well (1854); Repose in Egypt (1855); Fisherman's Dwelling in Autumn (1856); Feeding the Poor at a Convent (1861); Tinker (1862); Fisherman's Hut on the Elbe (1866); Castle Sentinel, Christiania Gallery.—Andresen, iii. 2; Kunst-Chronik, xvii. 287.

GENTILE DA FABRIANO. See *Fabriano.*

GENTILESCHI, ARTEMISIA, born in Rome in 1590, died in London in 1642. Florentine school; daughter and pupil of Orazio Gentileschi; also studied at Bologna under Guido Reni. Lived in Naples in 1630–37; as famous for her amours as for her painting. Finally joined her father in England, where she was well received and painted many of the royal family and nobility. Walpole says she was not inferior to her father in historical painting, and excelled him in portraits. Among her works are Mary Magdalen, Judith, and *Judith* and Holofernes, in the Palazzo Pitti, Florence; Birth of St. John Baptist, Woman caressing Pigeons, Madrid Museum; Her Portrait, Hampton Court; Christ among the Doctors, Historical Society, New York.—Lanzi, i. 232; Ch. Blanc, École florentine; Walpole, Anecdotes, 186; Wessely, 17.

GENTILESCHI, ORAZIO, born in Pisa, July 9, 1562, died in London in 1647. Florentine school. Real name Lomi, brother and pupil of Aurelio Lomi, but took name of Gentileschi from an uncle. Having mastered the elements of his art under his brother Aurelio and his uncle Baccio, he went to Rome, where he formed his style by study of the great masters, and was employed upon important works for Clement VIII., Paul V., and Cardinals Borghese and Aldobrandini. In 1621 went to Genoa, then for two years to France, and in 1626 to England, where he remained till his death, much esteemed and employed by Charles I., who gave him a yearly salary. Van Dyck painted his portrait. Among his works are: Repose of Holy Family (painted for Charles I.), and a young man's portrait, Louvre; Joseph and Potiphar's Wife, Sibyl, Hampton Court; Madonna and Saints, Moses saved from the Waters, Madrid Museum; Adoration of the Magi, Annunciation, Turin Gallery; Magdalen in a Grotto, Flight into Egypt, Vienna





Museum.—Lanzi, i. 232; Ch. Blanc, École florentine.

GENTZ, WILHELM, born at Neu-Ruppin, Dec. 9, 1822. History and genre painter, pupil in Berlin of Klöber, then in 1845 of the Antwerp Academy, and in 1846–52 in Paris under Gleyre and Couture ; travelled in the East and throughout Europe. Member of and professor at Berlin Academy. Great gold medal in Berlin (1876), medals in Vienna (1873) and Munich (1876). Works : Christ and Magdalen at Simeon's, Prodigal Son, Christ among the Pharisees and Publicans, Chemnitz Museum ; Transportation of Slaves through the Desert, Halt of Caravan, Stettin Museum ; Camp of Mecca Caravan, Bedouin Camp, Giving Alms in Cairo, Prayer of Mecca Caravan, Meeting of Two Caravans (1860–70); Nile Landscape, Story-Teller at Cairo, Funeral near Cairo (Dresden Gallery), Village School in Upper Egypt, Snake Charmer, Coffee-House in Cairo, Fellah-Houses in Cairo (1870–72); Entry of German Crown Prince into Jerusalem in 1869 (1876), National Gallery, Berlin ; Grave of Rabbi in Algiers, Leipsic Museum ; Idyl in Thebaid (1883); Evening on the Nile (1884).—Brockhaus, vii. 785 ; Illustr. Zeitg., Mar. 16, 1861 ; (1873), ii. 123 ; (1877), i. 221 ; Rosenberg, Berl. Malersch., 219.

GEOFFROY, JEAN, born at Marennes (Charente-Inférieure); contemporary. Genre and portrait painter, pupil of Levasseur, Adan, and Bin. Medal, 3d class, 1883. Works : First Lessons (1878); Abandoned, Unwarranted Resemblance (1879); Resigned Victim, A Future Scholar, Stirrup-Cup, Great Culprit (1880); Little Class, Quarter of an Hour of Rabelais (1881); Afternoon Luncheon, In Quarantine (1882); Hour of Return, The Unfortunate (1883) ; Basket-Maker, Sewing Lesson (1884); Review of Scholar Battalions, Washstand (1885).

GEORGE-MAYER, AUGUST, born March 28, 1834. Portrait painter, pupil of Vienna Academy under Rahl, studied then for some years in Hungary ; one of the best portrait painters of Vienna. Medal in 1873. Works : Effect of Wine (1853); Richard III. (1857); portraits of the actors Wild, Staudigl, Löwe, Beckmann, Findeisen, Damböck, of the painter Angeli, of Professor Rokitansky, of Count Hoyos, Minister Lasser, Archduke Louis Victor.—Müller, 201.

GEORGE, ST., AND THE DRAGON. St. George of Cappadocia, the patron saint of England, was, according to the legend, a tribune in the army in the time of Diocletian. When on the way to join his legion, he overcame a terrible dragon, near Selene, in Libya (or Berytus, Syria, according to another account), and rescued the king's daughter, Cleodolinda, who was about to be sacrificed to appease the beast. St. George suffered martyrdom in the persecution of Diocletian. The combat with the dragon has been illustrated by nearly all the great painters.

By Marco *Basaiti*, S. Pietro di Castello, Venice ; canvas, figures half life-size ; signed, dated 1520. St. George on horseback, fighting dragon ; Princess Cleodolinda in background holding on to a tree. Close imitation of Carpaccio. Painted by order of Patriarch Antonio II., Contarini (1508–24). —Zanotto, Pinac. Ven., Pl. 17 ; C. & C., N. Italy, i. 270.

By Andrea *Mantegna*, Venice Academy ; wood, tempera, H. 2 ft. $\times$ 1 ft. St. George, in armour, holding the stump of his lance, with the dragon at his feet. Painted about 1464. Formerly in Palazzo Manfrini.—C. & C., N. Italy, i. 387 ; Burckhardt, 578.

By G. A. *Pordenone*, Quirinal, Rome ; wood, arched, H. 9 ft. $\times$ 6 ft. 2 in.; signed. The saint, on horseback, tilts at dragon with his lance ; background, a landscape with Cleodolinda kneeling. Formerly in church at Noale, near Treviso.—C. & C., N. Italy, ii. 287.

By *Raphael*, Hermitage, St. Petersburg ; wood, transferred to canvas, H. $10\frac{3}{4} \times 8\frac{3}{8}$ in. St. George in armour, on a white horse, charges out of the foreground and transfixes the dragon with his lance ; background, a wilderness with a cave to the right, and Cleodolinda kneeling in prayer ; behind her

a landscape with two towers in distance. Painted in Florence in 1506; presented by Guidobaldo I., Duke of Urbino, to Henry VII. of England, in return for the insignia of the Garter; registered in inventories of Henry VIII. and Charles I., after whose death sold for £150; afterwards in Paris in possession of Marquis de Sourdis, and of M. de la Noue, who paid 500 pistoles for it. In Musée Napoléon in 1802. Engraved by L. Vorsterman; Des Granges; N. de Larmessin. Tapestry made at Mortlake in time of Charles I. and at Irnham, Lincolnshire. Sketch in the Uffizi, Florence; engraved by Vorsterman from a copy.—C. & C., Raphael, i. 278; Archæologia, 298; Felibien, Entretiens, i. 228; Landon, Musée, iii. Pl. 15.

By *Raphael*, Louvre; wood, H. 12 in. × 10 in. St. George in armour, on a gray horse, gallops into the foreground, and having broken his lance upon the dragon, is about to despatch him with his sword; in the distance, Cleodolinda starts in flight, with

St. George and the Dragon, Raphael, Hermitage, St. Petersburg.

arms extended; background, a beautiful landscape of trees and rocks. Painted in Perugia in 1504. Belonged to Cardinal Mazarin; bought of his heirs for Louis XIV.

St. George, and the Dragon, Raphael, Louvre.

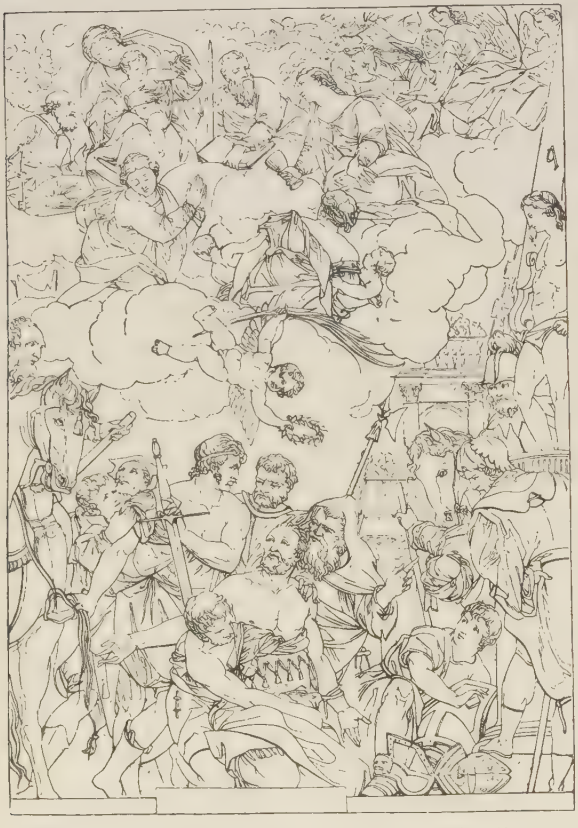
(C. & C.); but Villot says it was in the collection of Francis I., and thinks it the picture cited by Lomazzo (i. 48), as painted for the Duke of Urbino in 1506. Study in the Uffizi. Engraved by N. Larmessin; Vorsterman; J. L. Petit.—C. & C., Raphael, i. 206; Passavant, ii. 22; Müntz, 110; Cab. Crozat, i. Pl. 16; Musée royal, i.; Landon, Musée, iv. Pl. 62; Villot, Cat. Louvre; Filhol, i. Pl. 19.

By *Tintoretto*, National Gallery, London; canvas, H. 5 ft. 2 in. × 3 ft. 3 in. Princess Cleodolinda kneels in foreground; in middle distance a dead body, and beyond on the hillside St. George on horseback driving the dragon into the sea; in background a castle, and a golden sky with glory of angels. Splendid colour and masterly treatment; painted with the inspired freedom of an improvisation. Bequeathed in 1831 by Rev. W. H. Carr.—Richter, Italian Art in Nat. Gal., 86.

By *Tintoretto*, Hermitage, St. Petersburg. The saint, armed and on horseback, attacks the dragon, near which lies the body of a

man killed by the monster; to right, in background, St. Alexander, and beyond a building. Presented to Emperor Alexander I. by M. Narischkine.—Cat. Hermitage, 54.

By *Tintoretto*, Palazzo Ducale, Venice; canvas, about H. 6 ft. × 8 ft. The princess



Martyrdom of St. George, Paolo Veronese, S. Giorgio Maggiore, Verona.

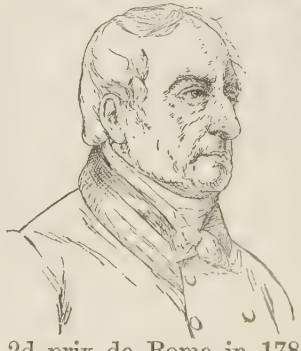
sits astride on the dragon's neck, holding him by a silken bridle; St. George, in armour, stands behind, holding his hands over her head; on the right a monk, standing, looking gravely on. Study in Palazzo Manfrini. A similar picture at Hampton Court.—Ruskin, Stones of Venice, iii. 296; Law, Hist. Cat. Hampton Court, 54.

By Bartolommeo *Vivarini*, Berlin Museum; wood, H. 4 ft. 2 in. × 2 ft. 2 in.; signed, dated 1485. Saint on horseback engaged with dragon; Cleodolinda in distance.—C. & C., N. Italy, i. 47.

GEORGE, ST., MARTYRDOM OF, Paolo *Veronese*, S. Giorgio Maggiore, Verona; canvas. St. George, kneeling, with eyes raised to heaven, is insensible to the exhortations of the priest of Apollo, who points to the image of the god; behind, an executioner with his sword; in front, another trying to place the saint in a position to be decapitated; two mounted men and other soldiers look on; above, the Virgin and Child, with SS. Peter and Paul, and Faith, Hope, and Charity, surrounded by angels and cherubim, one of whom bears the palm of martyrdom and the crown to St. George. Painted about 1568 for S. Giorgio, Verona; carried to Paris in 1799; returned in 1815. It was probably finished by Veronese's pupils.—Landon, Musée, xii. Pl. 9; Ridolfi, Marav., ii. 35.

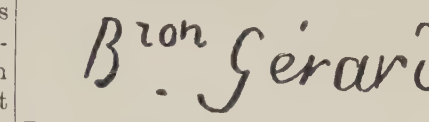
GEORGES-SAUVAGE, AUGUSTE ALBERT, born at Caen (Calvados); contemporary. Genre and portrait painter, pupil of Gérôme and Lecomte du Nouy. Medal, 3d class, 1879. Works: Greek Courtesan (1874); Lyrical Début (1875); Beheading of St. John (1876); Gaul Sentinels (1877); Cradle of a Spartan (1878); St. Jerome in the Desert (1880); Death of Gaudri, Bishop of Laon (1882); Fishermen at the Inn (1883); The Victors of Yesterday (1884); Mending Nets (1885).

GÉRARD, FRANÇOIS PASCAL, Baron,



born in Rome. March 14, 1770, died in Paris, Jan. 11, 1837, French school; history and portrait painter, pupil of the sculptor Pajou, of Brenet, and of David; won the 2d prix de Rome in 1789 with his Joseph

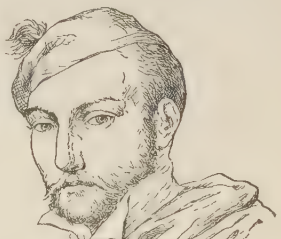
discovering Himself to his Brethren, now in the Angers Museum. In 1792, after a short stay in Rome, he settled in Paris, and was assigned a studio in the Louvre, but his reputation was not established until 1800, when Napoleon appointed him his official portrait painter. He executed many important works under the Empire, and was patronized by Louis XVIII., Charles X., and Louis Philippe. Member of the Institute, 1812; L. of Honour, Order of St. Michael; first painter to the king, 1817; and in 1819 was created a baron. Works: *Belisarius;* Entry of Henri IV. into Paris (replica), *Psyche* and Cupid (1798), *Daphnis* and Chloë (1824), Victory and Fame, History and Poetry, portrait of Isabey (1796), do. of Canova, do. of Charles X., Louvre, Paris; The Three Ages (1808); Battle of *Austerlitz* (1810), Entry of *Henri* IV. into Paris (1817), Philippe V. of France called to the Throne of Spain (1824), Coronation of Charles X. (1827), Proclamation at the Hôtel de Ville in Paris (1836), Signing the Concordat, portraits of Joachim Murat, Madame Bonaparte, Empress Josephine, Empress Marie Louise and the King of Rome, Charles X., Duc de Berri, Duchesse de Berri and Children, Versailles Museum; The Three Ages (1806), Naples Museum; Sappho (1810), Städel Gallery, Frankfort; *Corinne* at Cape Misenum (1819), Lyons Museum; *Napoleon* in Coronation Robes, Dresden Museum; Plague at Marseilles, Sanitary Department of Marseilles; portrait of La Reveillère Lepeaux, Angers Museum; do. of Louis XVIII., Toulouse, Marseilles, and Ajaccio Museums; do., Hatfield House, London; Christ descending upon Earth and scattering Darkness (1837, last work), Orléans Museum; portraits of Napoleon (1808), Josephine, Queen of Naples (1810), King of Two Sicilies, Duke of Montebello (1812), Empress Marie Louise (1814), King of Rome (1814), Comte d'Artois, Duc d'Orléans (1819), Duchesse d'Orléans (1819), Duc de Chartres (1822), Duchesse de Berri (1824), Duc de Bordeaux (1824), Duc de Dalmatie (1826), Madame Pasta (1826).—Bellier de la Chavignerie, i. 636; Ch. Blanc, École française; Meyer, Gesch., 96; Villot, Cat.



Louvre; Lejeune, Guide, i. 397; Zeitschr. f. b. K., xx. 256.

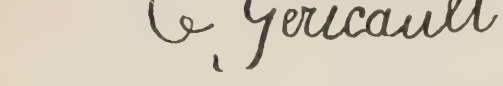
GERHARDT, EDUARD, born at Erfurt, April 29, 1813. Landscape and architecture painter, studied from 1837 in Munich, where he settled in 1851 after ten years spent in Italy, Spain, and England. Works: Views of Cologne Cathedral (1838); Views in Venice; Views in the Alhambra; San Ildefonso; Gardens of Generalife; Carmo Church in Lisbon; Cintra; S. Marco and S. Maria della Salute in Venice; North View of Alhambra; Moonlight in Spanish Town; Palace of Inquisition at Cordova (1863), Lion's Court of Alhambra, Interior of St. Mark's in Venice, New Pinakothek, Munich; Lion Court in the Alhambra, Palazzo Moro, and Palazzo Vendramin, at Venice, The Generalife at Granada, Comares Tower of the Alhambra, Schack Gallery, ib.—Brockhaus, vii. 829; Müller, 201.

GÉRICAULT, JEAN LOUIS ANDRÉ THÉODORE,



born at Rouen, Sept. 26, 1791, died in Paris, Jan. 18, 1824. History and animal painter, pupil of Carle Vernet and of Guérin. In 1817, after serving in the army three years, he went to Italy and studied in Rome and Florence. His Raft of the *Medusa* (1819, Louvre) was loudly denounced by the critics on account of its bold realism; but its exhibition in London brought the painter 20,000 francs and on his return to Paris a gold medal. He executed afterwards many studies in crayon and water-

colour, and many lithographs; also modelled for sculpture. Works: Raft of the *Medusa* (1819), Officer of the Imperial Guard Charging (1812), Wounded Cuirassier Retreating (1814), The Derby at Epsom (1821), A Carbineer, The Plaster Kiln, Turkish Horse in a Stable, Spanish Horse in a Stable, Five Horses in a Stable, Louvre; Portrait of Lord Byron, Two Horses in a Stable, Montpellier Museum; Others in Grenoble, Rouen, Nantes, Chalon-sur-Saone, Aix, and Avignon Museums; Wreck of the Medusa, Historical Society, New York; Village Smithy, Child feeding a Horse (exhibited in 1824, after his death); Cavalry Charge, Still Life, B.



Wall, Providence.—Ch. Blanc, École française, iii.; Villot, Cat. Louvre; Lejeune, Guide, i. 324; Chesneau, Peinture française (Paris, 1883); Gaz. des B. Arts (1874), ix. 72.

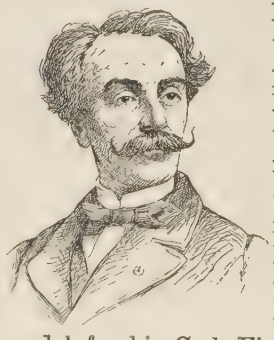
GERINI, LORENZO, Florentine school, beginning of 15th century. Son of Niccolò Gerini and equally mediocre. A fair painter among the third-rates, and of considerable practice. His most important work is the Coronation of the Virgin, an altarpiece with predella, painted in 1440, in S. Domenico, Cortona.—C. & C., Italy, ii. 23.

GERINI, NICCOLÒ DI PIETRO, Florentine school, 14th century, died after 1401. He was a careful and diligent painter, but in colour wanting force and fusion. In his frescos he continued the school of Taddeo Gaddi, but, as compared with Agnolo Gaddi and Spinello, his painting is lifeless and third-rate. His earliest and most important work is a series of frescos in the Convent of S. Francesco, Pisa, dated 1392.—C. & C., Italy, ii. 19; Lübke, Gesch. ital. Mal., i. 151; Vasari, ed. Le Mon., ii. 197, N. 1.

GERINO DA PISTOJA, Umbrian school (1502–29). Vasari says he was a friend of Pinturicchio, a diligent colourist, and a follower of Perugino. His Virgin of Succour (1502) in S. Agostino, Borgo S. Sepolcro, shows that he was a fair copyist of his master when he painted it. His Madonna and Saints (1509), S. Pietro Maggiore, Pistoja, is a mixture of Perugino, Pinturicchio, and Raphael. He grew feeble later; his Madonna and Saints (1529), Uffizi, Florence, is gray and dull, with none of his early richness of tint.—C. & C., Italy, iii. 349; Ch. Blanc, École ombrienne; Vasari, ed. Le Mon., v. 276.

GERMANICUS, TRIUMPH OF, Karl von *Piloty*, Munich Gallery; canvas, H. 17 ft. 8 in. × 24 ft. 6 in. Triumphal entry into Rome accorded by Tiberius to Germanicus, A.D. 17, after his victory over the Germans on the Elbe, in which he recovered the eagles lost by Varus (Tac. An., ii. 41). Thusnelda, wife of Arminius, leading by the hand her little boy Thumelicus, walks in the procession, while Segestes, her father, through whose treachery she had fallen into the hands of the Romans, sits near Germanicus as an ally. Painted in 1873; sold for 35,000 florins. Replica, Mrs. A. T. Stewart, New York.—Art Treas. of Amer., i. 26.

GÉRÔME, JEAN LÉON, born in Vesoul, May 11, 1824. History and genre painter, pupil of Paul Delaroche, whom he accompanied to Rome, and of Gleyre after his return from Italy. Failed to obtain the prix de Rome, but obtained a 3d class medal for his *Cock* Fight in 1847, and increased his reputation by his Anacreon in the following year. Then visited Russia, where he painted a successful picture of Russian Musicians, and Egypt, whence he brought back valuable material afterwards treated (1857). Since this period he has



painted a variety of subjects ancient and modern, which have gained him a place as one of the best-known modern French painters. Gérôme has also exhibited several sculptured groups, and has executed mural paintings for the city of Paris, among them the Plague at Marseilles in St. Séverin. Medals: 3d class, 1847; 2d class, 1848, 1855; of honour, 1867, 1874, 1878; for sculpture, 1878; L. of Honour, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865. Professor in École des Beaux Arts, 1863. Works: *Cock* Fight (1847), Luxembourg Museum; Madonna and St. John (1848); Anacreon with Bacchus and Cupid (1848), Toulouse Museum; Bacchus and Cupid Intoxicated (1850), Bordeaux Museum; Greek Interior, Souvenir of Italy (1851); View of Pæstum (1852); An Idyl (1853); Russian Concert, Age of Augustus (1855), Amiens Museum; Egyptian Recruits crossing the Desert, Memnon and Sesostris, Camels at Watering-Place (1857); Gladiators saluting Cæsar, King *Candaules* (1859); *Phryne* before the Tribunal, Alcibiades in House of Aspasia, Rembrandt Etching (1861); Prisoner (1863), Nantes Museum; Reception of Siamese Ambassadors at Fontainebleau, Prayer (1865); Cleopatra and Cæsar, Door of Mosque of El Hacamyn (1866); Slave Market, Clothing Merchant, Death of Cæsar (1867); Seventh of December, 1815 (1868); Jerusalem, Cairo Pedlar, Promenade of the Harem (1869); *Rex* Tibicen, Santon at the Door of a Mosque, Women at the Bath (1876); St. Jerome, Turkish Bath, Bashi-Bazouks Dancing, Return from the Chase (1878); Slave Market in Rome, Night in the Desert, *Danse* du Baton (1884); Great Bath at Brusa (1885). Works in United States: Female Figure, T. A. Havemeyer, New York; Abyssinian Chief, Sheik at Devotions—Ancient Mosque in Cairo, Miss C. L. Wolfe, ib.; Slave Market, A. Belmont, ib.; *Eminence* Grise (1874), *Molière* Breakfasting with Louis XIV., J. H. Stebbins, ib.; Arabs in Desert, W. Rockefeller, ib.; Death of *Cæsar* (1867), J. J. Astor, ib.; After the *Bath*, William Astor, ib.; Prayer in the Desert, I. Corse, ib.; Bull-Fighter, Guard of Louis XIV., T. R. Butler, ib.; Snake-Charmer, Albert Spencer, ib.; Arab Seated, Mrs. Paran Stevens, ib.; Crucifixion, Frank Work, New York; Bonaparte in Egypt, Call to Prayer, R. L. Kennedy, ib.; Pifferari in London, J. C. Runkle, ib.; Muezzin's Call to Prayer, J. W. Drexel, ib.; *Dante* at Ravenna, M. K. Jesup, ib.; Runners of the Pasha, R. L. Stuart, ib.; *Cleopatra* before Cæsar (1866), Diogenes, D. O. Mills, ib.; Woman of Syria, C. P. Huntington, ib.; Street Scene in Cairo, Playing Chess, C. S. Smith, ib.; Turkish Butcher-Boy (1863), Dance of the *Almeh* (1864), J. Hoey, ib.; Louis XIV. and the Grand Condé, Asking Alms in a Mosque, Sword Dance, Bashi-Bazouk, W. H. Vanderbilt, ib.; Une Collaboration, *Circus* Maximus, *Gladiators*, Mrs. A. T. Stewart, ib.; Syrian Shepherd, H. Probasco, Cincinnati; Circassian Girl, H. V. Newcomb, New York; Oriental Woman, Leland Stanford, San Francisco; Sword Dance in the Café, C. Crocker, ib.; Arnaut Soldier, Mrs. W. P. Wilstach, Philadelphia; Almehs playing Checkers, Mrs. T. A. Scott, ib.; Old Clothes Dealer in Cairo, H. C. Gibson, Philadelphia; On the Desert, Diogenes (1860), Christian *Martyrs* (1883), *Duel* after the Masquerade (1857), W. T. Walters, Baltimore; Cæsar Dead, Corcoran Gallery, Washington. — Claretie, Peintres (1884), ii. 57; Meyer, Gesch., 676; Montrosier, Artistes modernes; Gaz. des B. Arts (1868), xxiv. 147; (1876), xiv. 218, 334; Portfolio (1875), 82; Hamerton, French Painters.

GERRIT VAN HAARLEM. See *Geertgen* van Sint-Jans.

GERRY, SAMUEL L., born in Boston in 1813. Landscape and genre painter, self-taught; has travelled and studied nature in Europe, especially in France, Switzerland, and Italy; studio in Boston. One of foundation members and early president of the Boston Art Club. Works: Land of Beulah; Over the River; Bridal Tour of

John and Priscilla Alden ; Artist's Dream ; American Tourists ; Pasture Gate.

GERTNER, JOHAN VILHELM, born at Nyboder, Copenhagen, May 10, 1818, died in Copenhagen, March 29, 1871. Genre and portrait painter, pupil of Copenhagen Academy, painted at first also landscapes and interiors. Member of Copenhagen Academy in 1850 ; professor. Medal in 1843. Works : Thorvaldsen's Studio at Charlottenborg (1836), Shepherd driving his Flock (1838), Portrait of his Mother (1846), Copenhagen Gallery ; Portraits of Thorvaldsen (1840), Provost Trydes (1843), Dahl, Eckersberg (1850), Count Moltke, Banker Gedalia (1859), King Frederik VII. (1861), Count Frys von Frysenberg ; The Two Friends.—Weilbach, 200.

GERUNG, MATTHIAS, born at Nördlingen, Bavaria, flourished in Neuburg, Lauingen, and Augsburg about middle of 16th century. German school ; history painter, perhaps pupil of Hans Burgkmair the younger. Works : Camp of Charles V. near Lauingen (1551), Town Hall, Lauingen ; Story of Paris, Destruction of Troy (1540) ; St. Lawrence, St. Cyriacus, Städel Gallery, Frankfort ; Justicia dormit (1543), Carlsruhe Gallery ; Series of Scenes from the Apocalypse (1544).—Allgem. d. Biogr., ix. 75 ; Kunstblatt (1841), 430 ; (1851), 431 ; Nagler, Mon., iv. 569, 573 ; Zeitschr. f. b. K., iv. 359.

GERVEX, HENRI, born in Paris in 1848. History and genre painter, pupil of Cabanel, Brisset, and Fromentin. Medals : 2d class, 1874, 1876. Works : Satyr playing with a Bacchante (1874), Luxembourg Museum ; Diana and Endymion (1875) ; Autopsy in the Hospital, In the Woods (1876) ; Communion at Church of Trinity, My Friend Brispot (1877) ; Return from the Ball (1879) ; Souvenir of the 4th of December (1880) ; Civil Marriage (1881), Mayor's Office of 19th District, Paris ; Reservoir of La Villette (1882) ; The Department of Charities (1883) ; First Communion (1884) ; Meeting of the Jury on Painting (1885).

GESELSCHAP, EDUARD, born in Amsterdam, March 22, 1814, died in Düsseldorf, Jan. 5, 1878. Genre painter, pupil in Wesel of Welsch, then in 1834–41 of Düsseldorf Academy under Schadow. First painted romantic genre and history, afterwards scenes of domestic life, with great poetic charm, and soon ranked among the foremost artists of Düsseldorf. Member of Amsterdam Academy. Works : Faust in his Study (1839) ; Fiancée at Grave of her Lover (1840) ; Götz von Berlichingen before Council of Heilbronn (1842) ; Death of Valentine (1844) ; Romeo and Juliet (1845) ; Entombment (1846) ; Herodias with Head of St. John (1847) ; Adoration of Magi, Finding of Body of Gustavus Adolphus (1848) ; Night Camp of Wallenstein's Soldiers in Old Church (1849) ; Christmas Presents (1850) ; St. Nicholas' Eve (1852) ; Grandmother's Bible, Children's Bath on Saturday, Old Woman at Spinning Wheel, Grandfather rocking Grandson to Sleep ; St. Martin's Eve (1862), Kunsthalle, Hamburg ; Singing School (1867), Musical Evening Party (1867), Maternal Joy (1868), Cologne Museum ; Christmas Morn, Stockholm Museum ; Endangered Meal, Stettin Museum ; Mother's Birthday ; Evening Service. —Allgem. d. Biogr., ix. 86 ; Kunst-Chronik, xiii. 258 ; Wolfg. Müller, Düsseldorfer Kstl., 272 ; Wiegmann, 304.

GESSI, FRANCESCO, born in Bologna, Jan. 20, 1588, died in 1649. Bolognese school ; pupil of Calvaert and of Cremonini ; afterwards of Guido, whose assistant he was,

together with Sementi, in his great works in Ravenna, Naples, and Mantua. Some of his earlier pictures nearly approach the excellence of his master, but his facility of execution led him to abuse his talents, and his later works show the coldness of a mannerist. He had a well-attended school at Bologna. Many of his pictures are in Bologna, *e.g.*, St. Francis receiving the Stigmata, Madonna, Christ praying to the East, Holy Family and Angels, St. Bonaventura, Madonna with Angels, in the Pinacoteca; Martyrdom of St. Catharine, in S. Caterina; Madonna and Saints, in S. M. della Carità; St. Francis at the Nunziata. Other works: St. Francis, Estense Gallery, Modena; Cupid, Madrid Museum; Madonna with Saints, Brera, Milan; Morpheus appearing to Halcyon, Vienna Museum; Magdalen, Dresden Museum; Diana and Actæon, Stuttgart Gallery; Infant Christ, Christ crowned with Thorns, Stockholm Museum.—Ch. Blanc, École bolonaise; Burckhardt, 764; Gualandi, Guida, 117, 135; Malvasia, ii. 243; Lanzi, iii. 97.

GESSNER, SALOMON, born in Zürich, April 1, 1730, died there, March 2, 1788. German school. Well-known Swiss poet. Landscape painter, self-taught; began to paint in Berlin, where he was sent in 1749 to learn the book trade. Later in Hamburg, and on his return home, he devoted himself alternately to poetry and painting, and to the latter art exclusively after 1765. Works: Well in the Woods, Dreamer, Arcadian Well, Fisherman, Zürich Gallery. His son, Konrad, painted with some reputation in England and Scotland. Works: Cavalry Skirmish (2), View in Park (2), Driving up Hill, Horses Grazing, Zürich Gallery.—Allgem. d. Biogr., ix. 122; Kugler (Crowe), ii. 566.

GETTYSBURG, BATTLE OF, Peter F. *Rothermel*, Memorial Hall, Fairmount Park, Philadelphia; canvas, H. 19 ft. × 33 ft. Painted in 1871 for State of Pennsylvania; $25,000.—Art Journal (1872), 20.

GEYER, ALEXIUS, born in Berlin in 1826, died there, July 16, 1883. Landscape painter, pupil of Berlin, Munich, and Dresden Academies; studied then several years in Rome and Paris, and travelled for ten years through Italy, Greece, the East, and the greater part of Germany, Switzerland, Belgium, and Holland. Works: Ten pictures for King Frederick William IV.; Series for Archæological Museum in Rome; Cyclorama of the Bosphorus; do. of the Nile; Termini; Civita Lavigna; View in Volsker Mountains; Palermo; Arabian Landscape. —Brockhaus, viii. 7; Müller, 203.

GEYER, JOHANN, born at Augsburg, Jan. 1, 1807, died there, Nov. 26, 1875. Genre painter, pupil of Augsburg art-school and of Munich Academy under Clemens Zimmermann; visited France and Belgium, and was from 1833 until 1865 professor at the Polytechnic School in Augsburg. Treated rococo genre scenes with exquisite humour, and represented stuffs, especially satin, with great skill. Works: Consilium Medicum, End of Masked Ball, Physician feeling Lady's Pulse, New Pinakothek, Munich; Concert Rehearsal; Christening Feast, Menagerie (1835), Leipsic Museum; Frightened Watchman; Quarrelling Ministrants; Capuchin's Sermon in Wallenstein's Camp; Council of Augsburg receiving Louis the Bavarian (1844), Town Hall, Augsburg; Painter and Doorkeeper (1846); Fornarina in Raphael's Studio; Reception of a Prince in Small Town, Hanover Gallery; Charles V. in Titian's Studio (1850); Betrothal (1852); Anteroom of a Prince (1856); Opening of Will (1857), Seizure of a Patrician (1863), Bremen Gallery; Götz von Berlichingen (1859), Erfurt Gallery; Duke of Alva at Castle Rudolstadt, Prague Gallery.—Brockhaus, viii. 7; Kunst-Chronik, xi. 193.

GEYLING, RUDOLF, born in Vienna in 1840. Genre painter, pupil of Vienna Academy under Ruben and Wurzinger; spent some time in Italy, and settled in Vienna. Works: Homeward Journey with Siegfried's Body (1868); Playing Amorettes; Florentine Girl; Interior of Peasant's Yard; Interior of Convent; Sacrilegists, Vienna

Academy; Peasant Woman in Studio; Labor in Vain; View in Siena.—Müller, 204; Zeitschr., xiii. 375.

GHENT, JUSTUS OF. See *Justus* of Ghent.

GHERARDO DALLE NOTTI. See *Honthorst.*

GHERINGH, ANTON, died at Antwerp in 1668. Flemish school; architecture painter, master of the guild at Antwerp in 1662. Works: Church Interior (1664), Dresden Museum; Interior of Jesuit Church at Antwerp (1663), Old Pinakothek, Munich; do. (1665), Vienna Museum; do., Madrid Museum.—Rooses (Reber), 435; Van den Branden, 1035.

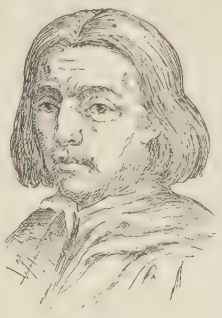
GHIRLANDAJO, BENEDETTO BIGORDI called, born in Florence in 1458, died there, July 17, 1497. Florentine school. Brother of Domenico Ghirlandajo, for whom he chiefly worked during the great painter's lifetime. To this mediocre painter, who lived several years in France, and was richly recompensed by the king, are ascribed a Resurrection, Berlin Museum; St. Lucy, in S. M. Novella, Florence; and a Christ on the way to Golgotha, Louvre.—C. & C., Italy, iii. 518; Vasari, ed. Le Mon., xi. 284.

GHIRLANDAJO, DAVID BIGORDI called, born in Florence, March 14, 1452, died there in 1525. Florentine school. Brother of Domenico and Benedetto; master in guild of Florence when Domenico died. He was a mere mechanical workman, with little talent, but superior to Benedetto. Employed himself chiefly with mosaics. David assisted his nephew Ridolfo in painting the Madonna della Misericordia, S. Felice, Florence.—C. & C., Italy, iii. 520; Burckhardt, 639.

GHIRLANDAJO, DOMENICO, born in Florence in 1449, died there, Jan. 11, 1494. Florentine school. Real name Domenico di Tommaso Curradi di Dosso Bigordi; took his surname from his father, a goldsmith, who was called Ghirlandajo (garland-maker) from the wreaths of gold and silver, worn as head-ornaments, which he made. Domenico's earliest recorded works were painted about 1480, before which he had perhaps received instruction from Alesso Baldovinetti, and had learned much by studying the masterpieces of Masaccio at the Carmine. He began his career by decorating the Vespucci chapel in the Ogni Santi, Florence, with a series of frescos, now destroyed, of whose quality a St. Jerome in the church and a *Last* Supper in the refectory give no very high idea. In those representing the Apotheosis of St. Zanobius, the Madonna, and several Roman heroes afterwards executed in 1481 in the Sala dell' Orologio, Palazzo Vecchio, the style is still unformed, though advance in technic is manifest. Called to Rome by Sixtus IV. in 1482, Ghirlandajo painted the Calling of Peter and Andrew upon the walls of the Sistine Chapel (finished before 1484), in which he showed himself a follower of Masaccio in composition. The dignity of the Saviour, the somewhat formal though varied grouping of the attendant figures, and the vast landscape which fills the background combine to form an impressive and effective picture. In his next work, the frescos in the Chapel of S. Fina, San Gemignano (before 1485), Ghirlandajo manifested a hitherto unrevealed grace and tenderness, especially in that which represents the body of the Saint lying on a bier. After painting a *Last* Supper in the Convent of S. Marco, Florence, which is little varied from his first in the Ogni Santi, Ghirlandajo executed the frescos of the Life of St. Francis (1485) in the Sassetti Chapel, S. Trinità, Florence, in which he gave the whole measure of his admirable powers. Here landscape and architectural backgrounds with

local features are used to set off groups of figures conceived in a spirit of noble realism; the compositions are formed in the spirit of Masaccio; the heads, many of them portraits, are drawn with the accurate and faithful pencil of a Holbein. In the portraits of the donors, Francesco Sassetti and his wife Nava, Ghirlandajo equalled the great German master in truth, in character, and in modelling. The altarpiece of this chapel, an Adoration of the *Shepherds* (1485), is now in the Florence Academy. Even more important than the frescos at S. Trinità are those of the Life of the *Virgin* (1490) in the choir of S. M. Novella. Among them, the Birth of the Virgin is a typical example of Ghirlandajo's style. Of the former altarpiece of this chapel, the Munich Gallery possesses the Madonna appearing to St. Dominic and other Saints, together with side-panels of Saints Catherine and Laurence; and the Berlin Museum the Resurrection of Christ and Saints. Other works by Ghirlandajo are, a Madonna with Saints, and a predella, sacristy of S. Martino, Lucca; *Madonna* with Saints and Adoration of the *Magi* (1487), Adoration of *Shepherds* (1485, Uffizi), Florence; *Madonna* with Saints, Academy, ib.; Adoration of the *Magi* (1488), Chapel of the Hospital of the Innocenti, ib.; *Christ* in Glory, Palazzo Publico, Volterra; *Visitation* (1491), Louvre; St. Anthony, New York Museum.—C. & C., Italy, ii. 459; Vasari, ed. Mil., iii. 253, 279; Dohme, 2i.

GHIRLANDAJO, RIDOLFO BIGORDI called, born in Florence, Feb. 14, 1483, died there in 1561. Florentine school; son of Domenico; brought up under guardianship of his uncle, David. Vasari says he studied under Fra Bartolommeo, but he was probably most indebted for guidance in art to Granacci, Piero di Cosimo, and perhaps Rosselli. His Procession of Christ and the Marys to Calvary, in Palazzo Antinori a S. Gaetano, Florence, and his Coronation of the Virgin (1504), Louvre, are among his earliest works. Later works show the influence of Fra Bartolommeo and of Raphael, as the Nativity, Berlin Museum; Nativity, Eszterhazy Collection, Vienna; and a predella in the Oratory of Bigallo, Florence. Raphael had great esteem for his talent, and vainly tried to persuade him to join him in Rome in 1508, as Ridolfo was satisfied with his success in Florence. His skill reached its highest point in his richly-coloured, well-composed, and expressive St. *Zanobius* raising a Dead Child, and the Burial of St. *Zanobius*, Uffizi, Florence. His Madonna dropping her Girdle to St. Thomas is in the church at Prato, and M. della Misericordia in S. Felice, Florence. Ridolfo became the most noted painter of his time in Florence, where he executed many commissions for the Medici.—C. & C., Italy, iii. 518; Vasari, ed. Le Mon., xi. 284; Marchesi, ii. 141; Ch. Blanc, École florentine.



GHISOLFI (Grisolfi), GIOVANNI, born in Milan in 1632, died there in 1683. Roman school; architecture, landscape, and history painter, pupil in Rome of Salvator Rosa; esteemed as a painter of architecture, he devoted himself after his return to Milan to large histories and altarpieces, and executed frescos for the Certosa of Pavia and the Santuario of Varese. Works: Ruins of Carthage, Ruins of Splendid Buildings, Ships in a Seaport, Dresden Museum; Ruins (2), National Gallery, Edinburgh.

GIACOMELLI, HECTOR, born in Paris of foreign parents; contemporary. Bird and flower painter in water-colours. L. of Honour, 1878. Works: Birds and Flowers (1878, 1879); Wounded (1879); Perch in a Cage, Farniente (1883).

GIACOMOTTI, FÉLIX HENRI, born at Quingey (Doubs), Nov. 18, 1828. French school; genre and portrait painter, pupil of Picot and the École des Beaux Arts; won the grand prix de Rome in 1854. In 1859 he sent to the Salon his portraits of Edmond

About and of Jules David. His pictures have a certain elegance of style and are agreeable in colour. Medals in 1864, 1865, and 1866; L. of Honour, 1867. Works: Martyrdom of St. Hippolytus, Nymph and Satyr (1861), Besançon Museum; Love quenching his Thirst (1863); Agrippina leaving the Camp (1864), Lille Museum; Abduction of Amymone (1865), Luxembourg Museum; Christ blessing Little Children (1867); Carmela's Last Pin (1868); Pentecost (1870); Cupid and Venus (1873); Calvary, The Cemetery (1875); Sonnino (1876); Night (1877); Christ among the Doctors, Christ blessing the Children, Descent of the Holy Ghost, St. Étienne du Mont, Paris; Portraits of Generals Marulaz and Morand, Hôtel de Ville, Besançon; Portrait of Chancellor d'Aguesseau, Palais de Justice, Paris; La Giottina (1879); Centaur and Nymph (1880); Innocence (1884). —Bellier de la Chavignerie, i. 643; Larousse.

GIAMBONO, MICHELE, Venetian school, middle of 15th century. A humble follower in the path of Jacobello del Fiore, but showing an improvement in technical handling, due to the study of Gentile da Fabriano and of Pisanello. Giambono treated mosaic with more skill than painting. —C. & C., N. Italy, i. 13; Lermolieff, 395.

GIANNICOLA BITTI. See *Manni*.

GIANNUZZI, GIULIO PIPPI DE'. See *Giulio* Romano.

GIBERT, JEAN BAPTISTE ADOLPHE, born at Pointe à Pitre, Guadeloupe, January 24, 1803. Landscape painter, pupil in Paris of Guillon-Lethière and of the École des Beaux Arts; obtained in 1829 the grand prix de Rome, in which city he settled. Works: Forest of Nettuno; Battle of Eckmühl, Versailles Museum; Calydonian Boar-Hunt; Banks of the Teverone (1850); Acropolis of Athens (1853); View in Pontine Swamps (1855), Avignon Museum; View of Ardea (1859); View of Abu Mandur in Egypt (1863); View from Terrace of French Academy in Rome (1872); Views in Sicily.

GIBRALTAR, SIEGE OF, John Singleton *Copley*, Guildhall, London; canvas. Scene: the repulse of the Spanish floating batteries; the firing has partly ceased, and the English officers are endeavouring to rescue the sufferers from the burning vessels. Painted in 1789–90 for Court of Common Council of City of London. Study (4 ft. 4 in. × 6 ft. 2 in.) in National Gallery; engraved by William Sharp.—Cat. Nat. Gal.

GIDE, THÉOPHILE, born in Paris, March 15, 1822. History and genre painter, pupil of Delaroche and Cogniet. Usually paints scenes from life in Italian monasteries. Medals: 3d class, 1861; Medal, 1865, 1866; L. of Honour, 1866. Works: Condemnation of Cinq Mars (1855); Raising of Youth at Nain (1857); Sully leaving the Court of Louis XIII. (1863), Angers Museum; Farewell to the Convent (1864), Amiens Museum; Neapolitan Singer (1864); Studious Monks (1865), Alençon Museum; Pius IX. visiting a Convent; Practising a Musical Mass (1866), Roubaix Museum; School; Letter of Recommendation, Coligny visited by Charles IX., Two Bad Acquaintances, Cooper's Shop (1874); Indiscreet Confidence, Another Glass! (1875); Charles IX. forced to sign the Order for the Massacre of the Huguenots (1876); Interior of St. Mark's in Venice, Louis XI. surprised by his Fool when at Prayer (1877); Young Invalid (1878); Othello narrating his Adventures, Father Fiorista (1879); Marie Antoinette in the Conciergerie (1880); Cavalier and Maid-Servant, Interior of a Monastery in Nice (1881); Mazarin receiving a Messenger (1882); The Importunate Person, Visitors to the Palace of Fontainebleau (1883); Take Care! Checkmate (1884); No Jesting with edged Tools (1885).—Bellier de la Chavignerie, i. 645.

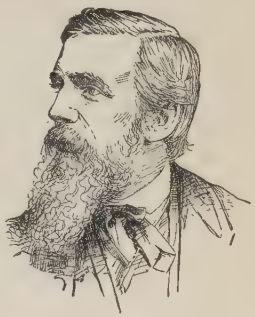
GIERYMSKI, MAX, born at Warsaw, Oct. 15, 1846, died at Reichenhall, Bavaria, Sept. 16, 1874. Landscape and genre painter, pupil of Munich Academy under Alexander Wagner, then of Franz Adam, and later led to landscape by Eduard Schleich.

A visit to Posen in 1872, to Meran in 1873, and to Rome in the winter of 1873–4, failed to restore his health, broken by privations undergone in Poland during the insurrection, in which he took part in 1863, with the rank of officer. Honorary member of the Berlin Academy. Works: Return without the Master, Attack of Cossacks, Funeral in Polish Town (1868); Alarm-Shot, Reconnoitring, Spinning-Room in Poland, Duel on Horseback, The Train is Coming, Light-Horse Marching (1869); Return from the Chase, Spring Promenade (1870); Meeting before the Chase, On the Vistula, After the first Ball, Starting for the Chase, Hunting Scene (1871); Night Scene, Country Road in Poland, Ride through Beech-Grove, Polish Village Street, In front of Polish Inn (1872); Morning in Polish Camp, Moonlight Scene, Advance Guard Alarmed, Cossacks on the March (1873); Stag-Hunt in Eighteenth Century (1874), National Gallery, Berlin.—Allgem. d. Biogr., ix. 150; Allgem. Zeitg., Aug. 27, 1872, Beilage, 240; Dioskuren (1874), 357; Kunst-Chronik, vi. 7; x. 440.

GIESSMANN, FRIEDRICH, born in Leipsic, Dec. 31, 1810, died in Munich, Sept. 27, 1847. History painter, pupil of Dresden and Munich Academies, in the latter under Julius Schnorr, from whose cartoons he painted five great compositions in the new Royal Palace. Works: Scenes from Life of Charlemagne, Rudolph von Hapsburg, and Frederick Barbarossa, and 4 other pictures, Royal Palace, Munich; Prodigal Son.—Allgem. d. Biogr., ix. 166.

GIFFORD, FANNIE ELLIOT, born in New Bedford, Mass., in 1844. Landscape and bird painter; wife of Robert Swain Gifford; studied at the Cooper Institute schools, New York, and under Samuel Gerry of Boston. Studio in New York.

GIFFORD, ROBERT SWAIN, born on the Island of Naushon, Gosnold, Mass., Dec. 23, 1840. Landscape painter and etcher; studied in New Bedford under Albert van Beest, marine painter, in 1864, and settled in New York in 1866; made sketching tours in California and Oregon in 1869, and in Europe and North Africa in 1870–71, and again in 1874–75. Began to paint in water-colours in 1865, and soon became a prominent member of the Water Colour Society. Elected an A.N.A. in 1870, and N.A. in 1878. Works in oil: Scene at Manchester (1867); Mount Hood—Oregon (1870); Entrance to Moorish House—Tangier, View of the Golden Horn (1873); Halting for Water, Passenger Boats on Nile (1874); Booth in Algeria, Rossetti Garden — Cairo (1875); Freight Boat on Nile, Egyptian Caravan (1876); Border of the Desert (1877); Dartmouth Moors (1878); Salters Beach (1879); Coast of New England (1880); Hillside, Old Fields (1881); Nonquitt Cliff (1882); Near Zaandam—Holland, Salt Marshes (1883); Point Road, Zuyder-Zee (1884); On the Paskamansett, Shores of Buzzard's Bay, Salt Mills at Dartmouth (1885). Water-colours: Deserted Whaler (1867); Autumn on the Sea-shore (1868); Return from Philæ—Egypt (1871); Low Tide, Old Fort (1874); Venetian Companion, Guérande (1876); Evening in the Sahara, Scene on the Campagna, Oasis of Filiarch—Algeria (1877); On the Lagoon—Venice (1878).—Am. Art Rev. (1880), 417.



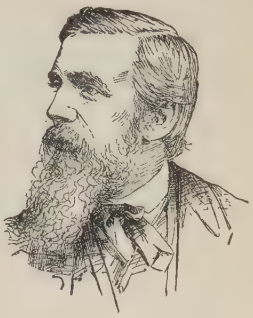
GIFFORD, SANDFORD ROBINSON, born at Greenfield, N. Y., July 10, 1823, died in New York, Aug. 29, 1880. Landscape painter, graduate of Brown University in 1842; in 1844 went to New York, and became pupil of J. R. Smith and of the National Academy. Elected an A.N.A. in 1851, and N.A. in 1854. In 1855–57 studied in Paris and Rome, and sketched in different parts of Europe; in 1868–69 sketched in Italy, Greece, Syria, and Egypt, and in 1870 in the Rocky Mountains. Works: Kauters-

A visit to Posen in 1872, to Meran in 1873, and to Rome in the winter of 1873–4, failed to restore his health, broken by privations undergone in Poland during the insurrection, in which he took part in 1863, with the rank of officer. Honorary member of the Berlin Academy. Works: Return without the Master, Attack of Cossacks, Funeral in Polish Town (1868); Alarm-Shot, Reconnoitring, Spinning-Room in Poland, Duel on Horseback, The Train is Coming, Light-Horse Marching (1869); Return from the Chase, Spring Promenade (1870); Meeting before the Chase, On the Vistula, After the first Ball, Starting for the Chase, Hunting Scene (1871); Night Scene, Country Road in Poland, Ride through Beech-Grove, Polish Village Street, In front of Polish Inn (1872); Morning in Polish Camp, Moonlight Scene, Advance Guard Alarmed, Cossacks on the March (1873); Stag-Hunt in Eighteenth Century (1874), National Gallery, Berlin.—Allgem. d. Biogr., ix. 150; Allgem. Zeitg., Aug. 27, 1872, Beilage, 240; Dioskuren (1874), 357; Kunst-Chronik, vi. 7; x. 440.

GIESSMANN, FRIEDRICH, born in Leipsic, Dec. 31, 1810, died in Munich, Sept. 27, 1847. History painter, pupil of Dresden and Munich Academies, in the latter under Julius Schnorr, from whose cartoons he painted five great compositions in the new Royal Palace. Works: Scenes from Life of Charlemagne, Rudolph von Hapsburg, and Frederick Barbarossa, and 4 other pictures, Royal Palace, Munich; Prodigal Son.—Allgem. d. Biogr., ix. 166.

GIFFORD, FANNIE ELLIOT, born in New Bedford, Mass., in 1844. Landscape and bird painter; wife of Robert Swain Gifford; studied at the Cooper Institute schools, New York, and under Samuel Gerry of Boston. Studio in New York.

GIFFORD, ROBERT SWAIN, born on the Island of Naushon, Gosnold, Mass., Dec. 23, 1840. Landscape painter and etcher; studied in New Bedford under Albert van Beest, marine painter, in 1864, and settled in New York in 1866; made sketching tours in California and Oregon in 1869, and in Europe and North Africa in 1870–71, and again in 1874–75. Began to paint in water-colours in 1865, and soon became a prominent member of the Water Colour Society. Elected an A.N.A. in 1870, and N.A. in 1878. Works in oil: Scene at Manchester (1867); Mount Hood—Oregon (1870); Entrance to Moorish House—Tangier, View of the Golden Horn (1873); Halting for Water, Passenger Boats on Nile (1874); Booth in Algeria, Rossetti Garden — Cairo (1875); Freight Boat on Nile, Egyptian Caravan (1876); Border of the Desert (1877); Dartmouth Moors (1878); Salters Beach (1879); Coast of New England (1880); Hillside, Old Fields (1881); Nonquitt Cliff (1882); Near Zaandam—Holland, Salt Marshes (1883); Point Road, Zuyder-Zee (1884); On the Paskamansett, Shores of Buzzard's Bay, Salt Mills at Dartmouth (1885). Water-colours: Deserted Whaler (1867); Autumn on the Sea-shore (1868); Return from Philæ—Egypt (1871); Low Tide, Old Fort (1874); Venetian Companion, Guérande (1876); Evening in the Sahara, Scene on the Campagna, Oasis of Filiarch—Algeria (1877); On the Lagoon—Venice (1878).—Am. Art Rev. (1880), 417.



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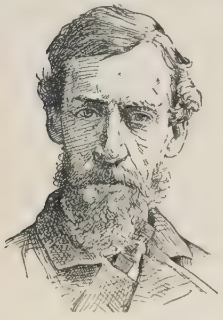
kill Clove, Twilight (1859) ; Bivouac of the 7th Regiment at Arlington Heights (1861) ;



Shrewsbury River (1868) ; San Giorgio (1869) ; Fishing-Boats on the Adriatic, Charles Stewart Smith, New York ; Pallanza, Tivoli (1870); S. M. di Salute —Venice, R. C. Taft, Providence ; Lago Maggiore, R. L. Stewart, New York ; Monte Ferro (1871); *Golden* Horn (1872); Venetian Sails (1874), J. J. Astor, New York ; Pallanza —Lago Maggiore, T. B. Clarke, ib. ; Castle of Chillon, Samuel Hawk Collection, ib. ; October in the Catskills, J. P. Morgan, ib. ; Lake, Mountains of Vermont, M. K. Jesup, ib. ; Autumnal Scene, Marine and City, J. C. Coale, Baltimore ; View in Venice, H. B. Hurlbut Collection, Cleveland ; Mansfield Mountain—Vermont, Mrs. Joseph Harrison, Philadelphia ; At Beni-Hassan, Near Palermo (1876) ; Leander's Tower, Sunset on the Hudson, Fire Island Beach (1877); Sunset—Bay of New York (1878) ; Villa Malta—Rome, Claversack Creek, Sea-shore, looking Eastward at Sunset (1879) ; Ruins of the *Parthenon* (1880), Corcoran Gallery, Washington ; Sunrise on the Matterhorn (1880). —Am. Art. Rev. (1880), 851 ; Kunst-Chronik, xvi. 25.

GIGNOUX, RÉGIS, born in Lyons in 1816, died in 1882. Landscape painter, first instructed at Freiburg, Breisgau, then pupil of Lyons Academy, and in Paris of the École des Beaux Arts and of Delaroche ; went to America in 1844, became member of the National Academy in New York in 1851, and returned to France in 1870. Works : Bernese Alps by Sunrise, Indian Summer in Virginia, Niagara in Winter ; Four Seasons in America, Baron Rothschild, Paris ; Dismal Swamp ; Mount Washington, Mrs. A. T. Stewart, New York ; Niagara by Moonlight, August Belmont, ib. ; Mammoth Cave, Historical Society, ib. ; Winter Scene, Corcoran Gallery, Washington ; Moonlight on the Saguenay (Johnston Sale, New York, 1876); Spring.—Müller, 205 ; Tuckerman.

GIGOUX, JEAN FRANÇOIS, born in Besançon, Jan. 8, 1806. History and genre painter, pupil of the École des Beaux Arts. A skilful painter, and a good lithographer. Medals : 2d class, 1833 ; 1st class, 1835 and 1848 ; L. of Honour, 1842 ; officer, 1880. Works : Henry IV. writing Verses in the Missal of Gabrielle d'Estrées (1833) ; Mme. Dubarry Dressing ; A Good Adventure ; Count Comminges recognized by his Mistress ; Death of Leonardo da Vinci (1835), Besançon Museum ; Anthony and Cleopatra after the Battle of Actium ; Héloïse receiving the Remains of Abélard ; Magdalen, bought by State ; St. Geneviève ; St. Philip healing a Sick Man ; Baptism of Clovis (1844), ordered by State ; Nativity (do.) ; Death of Manon Lescaut ; Death of *Cleopatra* (1850), Good Samaritan (1857), Portrait of Fourier, Luxembourg Museum ; Charlotte Corday (1848) ; Galatea (1852) ; The Vintage (1853) ; The Eve of Austerlitz (1857), Besançon Museum ; An Arrest during the Terror (1859) ; Head of Sarassin (1861) ; Poetry of Southern France (1866) ; First Meditation (1867) ; Magdalen (1870) ; The Fisherman and the Little Fish (1872) ; Father Lacour (1875) ; A Boy (1876) ; Youth of De Ruyter (1877) ; Fountain of Youth, Magdalen in the Desert (1878) ; Beauty Asleep in the Woods (1879) ; In the Desert, Martha (1880) ; A Luxurious Man (1883) ; Capture of Ghent, Portrait of Charles VIII., Versailles Museum. He has also executed the decorations of a chapel in Saint Gervais, Paris, and religious pictures for St. Germain l'Auxerrois, St. Merri, and St. Protais.—Bellier de la Chavignerie, i. 646 ; Gaz. des B. Arts (1864), xvi. 168 ; Meyer, Gesch., 286 ; Müller, 205.

GILBERT, Sir JOHN, born at Blackheath, Kent, in 1817. History and portrait painter, self-taught, excepting a few lessons from George Lance ; began as an illustrator for newspapers and books ; exhibited first

oil painting at Royal Academy in 1836. Afterwards turned his attention to water-colour painting; elected an associate of the Water Colour Society in 1852, a member in 1853, and president in 1872, when he was knighted; became also an A.R.A. in 1872, and R.A. in 1876. Medal, Paris, 3d class, 1878; L. of Honour, 1878. Works: Don Quixote giving Advice to Sancho (1841); King Henry IV. (1845); Desdemona, Charlemagne visiting the Schools, Death of Cardinal Beaufort (1846); Murder of Thomas à Becket (1849); Touchstone and the Shepherd (1850); Destruction of Job's Flock (1851); Royalist Cavalry at Edgehill (1857); Cardinal Wolsey and the Duke of Buckingham (1862); Army on the March (1863); Rembrandt (1867); *Convocation* of Clergy (1871); Charles I. leaving Westminster Hall after Sentence (1872); Naseby, First Prince of Wales (1873); Field of the Cloth of Gold (1874); Wolsey at Leicester Abbey, Doge and Senators of Venice in Council (1877); May Dew, Ready (1878); Return of the Victors (1879); Fair St. George (1881); Youth and Age, Fight for the Standard, Winchelsea in Sussex (1882); Don Quixote and Sancho, Trumpeter, Thomas à Becket, The Baron's Raid (1883); Morning of Agincourt (1884); A Standard Bearer (1885); Rubens in his Studio, W. H. Vanderbilt, New York.—Meynell, 17; Art Journal (1857), 241; Portfolio (1871), 49; Ill. London News, 1869.

GILBERT, VICTOR GABRIEL, born in Paris; contemporary. Genre and portrait painter, pupil of Adam, Levasseur, and Busson. Medal, 2d class, 1880. Works: Preparations for Dinner (1873); Vender of Household Utensils, Poultry Vender (1878); Corner in Fish-Hall (1880); Pavillon de la Marée-Halles centrales, Soup Vender (1881); Departure for Night-fishing, Return from Fishing (1882); Stall in Pavillon de la Marée (1883); Viand Carriers (1884); Sunday Afternoon in a Parisian Market, Bather (1885).

GILDER. See *Doreur*.

GILDER, HELENA DE KAY, born in New York; contemporary. Figure and still-life painter. Visited Europe in 1879. One of founders of Society of American Artists. In 1877 she contributed The Last Arrow to its first exhibition. Sent to the National Academy in 1878, Young Mother; in 1881, Flowers; in 1883, Portrait and Water Lily. Studio in New York.

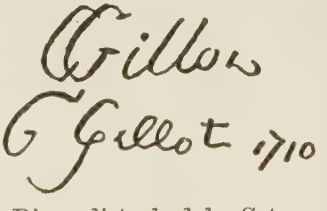
GILLEMANS, JAN PAUWEL, the elder, born at Antwerp in 1618, died there after Aug. 12, 1675. Flemish school; still-life and portrait painter, master of the guild in 1648. Works: Silver Plate with Grapes, etc., Table with Ham, Beer-mug, etc., Th. van Lerius, Antwerp; Fruit-piece, Rotterdam Museum; do., Lille Museum; Table spread, with Fruit, Oysters, etc., Liechtenstein Gallery, Vienna; Garland around Madonna, Bamberg Gallery; Fruit-piece, Table spread, with Flowers, Fruit, costly Vessel, and Lute, Schwerin Gallery.—Van den Branden, 1113.

GILLEMANS, JAN PAUWEL, the younger, born at Antwerp, baptized Sept. 3, 1651, died there after March 31, 1702. Flemish school; still-life painter, son of Jan Pauwel G., the elder, pupil of Joris van Son; master of the guild in 1674. Works: Offering to Mercury, Jos. de Bom, Antwerp; Garden Fruits, Breakfast Table, Schwerin Gallery; Still Life, Schönborn Gallery, Vienna.—Rooses (Reber), 433; Van den Branden, 1115.

GILLIG, JACOB, born at Utrecht about 1636, died there in 1688 (?). Dutch school; still-life painter, especially of fish, which he represented with great skill; afterwards also painted portraits, and, it is said, landscapes. Works: Dead Fish (1668), Berlin Museum; do. (1678), Carlsruhe Gallery; Burning of Troy(?), Cassel Gallery.—Kramm, 574.

GILLISEN, KARL, born at Aachen, April 23, 1842. Military genre painter, pupil of Antwerp Academy under Nicaise de Keyser, and in Düsseldorf of Hünten; joined in 1864 the Belgian Corps for Mexico as a volunteer, returned in 1866, and took part in the campaign of 1870 in France. Works: Guerillas are Coming! (1870); Morning after Battle, Volunteer Nurses on Battlefield; Temporary Dressing; Outposts near Paris; Indians before Invasion of Mexican Estate; Prairie Hunters in Flight.—Müller, 207.

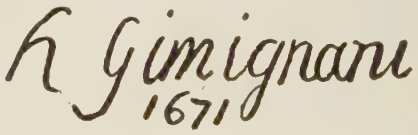
GILLOT, CLAUDE, born at Langres, Haute-Marne, in 1673, died in Paris, May 4, 1722. French school; genre painter and engraver, first instructed by his father, then pupil of J. B. Corneille in Paris. He was one of the first artists in France to paint conversation pieces, tragic and comic actors, satyrs and fauns, charlatans, masquerades and balls. These paintings, cleverly conceived, and executed with spirit and taste, were for a long time the object of universal admiration, and led to his admission into the Academy in 1715. Works: Feast of Pan; do. of Bacchus, Raczynski Gallery, Berlin; do. of Diana disturbed by Satyrs; the Milkmaid.—Ch. Blanc, École française.



GILMAN, Mrs. C. R., born at Steubenville, O.; contemporary. Flower painter, pupil of the Pennsylvania Academy of Fine Arts, later of Carolus Duran. Studied abroad from 1878 to 1882. Studio in Philadelphia. Work, Roses, T. B. Clarke, New York.

GILPIN, SAWREY, born at Carlisle, England, Nov. 11, 1733, died at Brompton, March 8, 1807. Pupil of Samuel Scott, marine painter, London, but devoted himself to painting of animals, especially horses. Exhibited in 1763–64 at the Society of Artists, of which he was for a time president, portraits of horses; in 1770, Darius obtaining the Persian Empire by the Neighing of his Horse; and in 1771, Gulliver taking leave of the Houyhnhnms. In 1795 he became an A.R.A., and in 1797 R.A. His brother, Rev. William Gilpin (1724–1804), was an amateur landscape painter and a writer on art; and his son, William Sawrey Gilpin, was a water-colour painter, and first president (1804) of the Water Colour Society.—Redgrave; F. de Conches, 344; Ch. Blanc, École anglaise; Sandby, i. 310.

GIMIGNANI (Gemignani, Giminiani, Geminiani), GIACINTO, born at Pistoja in 1611, died in 1681. History painter, Roman school; pupil at Rome of Nicolas Poussin, whom he followed in composition and design, and later in the school of Pietro da Cortona, whose style of colouring he adopted. He painted in fresco in the Baptistery of S. Giovanni in Laterano, Rome, subjects from the life of Constantine. Works: Leander, Ariadne, Uffizi, Florence; Rebekah at the Well, Palazzo Pitti, ib.; two pictures



from life of St. John, S. Giovanni, Pistoja; St. Roch, Duomo, ib. His son, Lodovico (1644–97), excelled in fresco; also painted altarpieces.

GINAIN, EUGÈNE LOUIS, born in Paris, July 28, 1818. Military and horse painter, pupil of Charlet and of Abel de Pujol. In 1840 he followed the campaign in Algeria, and in 1846 one in Spain. Medals: 3d class, 1857, 1861; 2d class, 1863; L. of Honour, 1878. Works: Duc d'Orleans during the Campaign of Teniah (1841); Review in Champ de Mars (1849), Versailles Museum; Colonel Daumas receiving the

Submission of Mahi-ed-Din in 1835, Algiers Museum ; Bull Ring at Seville (1853), Duc de Montpensier ; Towing the Daumont (1855) ; Death of General Desaix at Marengo (1857), Versailles Museum ; Zouaves in the Battle of Afroun, Camp of Chalons (1857) ; Military Exercises (1859) ; Return of the Army of Italy to Paris in 1859 (1861), Versailles Museum ; Journey of the Emperor to Algiers (1863) ; Fantasia (1864) ; Tow-Horses, Arab Horseman (1865) ; The Grand Sherif Adi-Ali-Ben-Brahim (1866) ; El Halib (1868) ; Column returning from a Raid (1869) ; Horse of Gaada (1870) ; Algerian Campaign of 1840 (1872) ; Review of June 29, 1871 (1873), bought by State ; Assembly of a Goum by the Caid (1874) ; On the Road, Entrance to the Stable, A Hurdle (1875) ; The Sherif, The Retreat (1876) ; Artillery on the March (1878) ; The Horse Follette (1879).—Müller, 207.

GINGELEN, JACQUES VAN, born at Borgenhout, near Antwerp, July 24, 1810. Landscape painter, pupil of Moerenhout, then in Paris of Le Poittevin. Works : View of Antwerp (1838) ; View of Boulogne (1839) ; View in Normandy (1840) ; De Verwachting ; Return of Fishermen.—Immerzeel, i. 279.

GIOCONDO, MADONNA LISA DEL. See *Monna* Lisa.

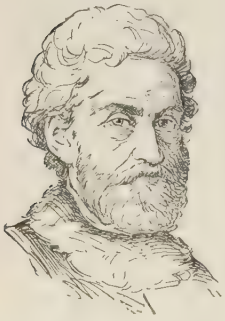
GIOLFINO, NICCOLÒ, born at Verona about 1465, died after 1518. Venetian school ; history painter. Works : Portraits of the Giusti Family (2), National Gallery, London ; Madonna and Saints, Berlin Museum ; do. (2), Museo Civico, Verona ; Frescos in Santa Maria in Organo, ib.

GIORDANO, LUCA, called Fa-Presto, born in Naples in 1632, died there, Jan. 12, 1705. Neapolitan school ; son of Antonio Giordano, a poor painter, who taught him design ; studied nine years with Spagnoletto, then went to Rome and became pupil and assistant of Pietro da Cortona for three years. Visited Bologna, Parma, Venice, and other cities, making many copies of the pictures of the great masters, which his father sold. He acquired at this time the surname of Fa-Presto, because he painted with such extreme rapidity. In 1679 Luca was called to Florence by the Grand Duke, who gave him large commissions, through which he acquired a great reputation. In 1692 he was invited to Spain by Charles II., who gave him titles, honour, and wealth. Giordano painted many frescos in the Escorial, in the palace of Buen Retiro, the Cathedral of Toledo, and other churches, and numerous portraits. He returned to Italy in 1702, was splendidly received by Clement XI., and settled in his native city. Giordano was the last of the great Italian painters. Some of his works show marks of genius, and with more conscientious labour he might have equalled the greatest masters, but owing to his fatal facility of execution he violated all the rules of good taste. Works : Christ driving out the Money-Changers, S. Filippo, Naples ; Ceiling frescos, S. Martino, ib. ; Judgment of *Paris*, Berlin Museum ; St. Francis Xavier baptizing, *Madonna* del Rosario, Naples Museum ; ceiling fresco, Palazzo Riccardi, Florence ; Galatea, Portrait of himself, Uffizi, ib. ; Rape of the Sabines, Palazzo Adorno, Genoa ; Clorinda, Palazzo Brignole Sale, ib. ; Perseus, Palazzo Reale, ib. ; Madonna with Saints, Brera, Milan ; Descent from the Cross, Venice Academy ; Fall of the *Angels* (1666), twelve others, Vienna Museum ; *Lucretia* and Tarquin, *Perseus* and Phineus, *Hercules* and Omphale, Rape of the *Sabines*, *Lot* and his Daughters, *Susanna*, *Jacob* and Rachel, *Ariadne*, and others, Dresden Gallery ; Massacre of the Innocents, Artist's Portrait, five others, Old Pinakothek, Munich ; Judgment of Paris, three others, Copenhagen Gallery ; Glorification of St. Catharine, An Astronomer, Portrait of a Priest,

Cologne Museum; *Mars* and Venus, Louvre; Pietà, Sleeping Bacchus, Diana and Callisto, and others, Hermitage, St. Petersburg; 68 pictures in Madrid Museum.—

L. Giordano
L. Giordano
1698

Kugler (Eastlake), ii. 508; Burckhardt, 768, etc.; Lavice, 41, etc.



GIORGIONE, IL, born at Castelfranco about 1477, died at Venice in 1511. Venetian school. Real name Giorgio Barbarelli; pupil of Giovanni Bellini and fellow-pupil of Titian, who afterwards became his (Giorgione's) pupil. Of his life nothing is known, save that it was passed at Venice and Castelfranco, in which latter place the house where he was born, now called Casa Pellizzari, contains remains of his decorative frescos. Giorgione decorated the exterior of many houses and palaces at Venice with frescos now effaced; his oil paintings, owing to the shortness of his life, are comparatively few. He treated subjects of the class introduced by Bellini, such as allegories, legendary episodes, and bacchanals, in which figures are set off by landscape with the happiest effect, and painted many splendid portraits. His works are conspicuous for rich and brilliant colour, for breadth and nobility of style, and for a poetical, sensuous charm which fascinates and delights the beholder. Works: Ordeal of Moses, Judgment of Solomon, Uffizi, Florence; *Concert*, Palazzo Pitti, ib.; Family of *Giorgione*, Prince Giovanelli, ib.; *Madonna* with Saints (before 1504), Parish Church, Castelfranco; Christ bearing Cross, Casa Loschi, Vicenza; Judgment of Solomon, Kingston-Lacy, near Wimborn, England; Adoration of Magi, Leigh Court, near Bristol, England; Nativity, Beaumont Collection, London; Knight in Armour, Story of Myrrha (Hamilton Palace sale, £1,350), National Gallery, ib.; *Chaldean* Sages, Vienna Museum. Among works ascribed to him are: Rustic *Concert*, Holy Family, Louvre; Assumption, Madrid Museum; Entombment, Monte di Pietà, Treviso; Knight of Malta, Uffizi, Florence; Nymph and Satyr, Finding of Moses, St. John Baptist, Portrait of a Lady, Palazzo Pitti, ib.; Youth attacked by a Soldier, Vienna Museum; Jacob and Rachel, Adoration of Shepherds, *Horoscope*, Dresden Gallery; Finding of Moses, Brera, Milan; Apollo and Daphne, Archiepiscopal

Il Giorno, Correggio, Parma Gallery.

Seminary, Venice; Repose in Egypt, Prince of Palermo, Historical Society, New York. —C. & C., N. Italy, ii. 119; Lübke, Gesch. ital. Mal., ii. 485; Vasari, ed. Mil., iv. 91; Lermolieff, 193; W. & W., ii. 721; Meyer,

Künst. Lex., ii. 692; Dohme, 2iii.; Ch. Blanc, École vénitienne.

GIORGIONE, FAMILY OF, *Giorgione*, Palazzo Giovanelli, Florence; canvas, H. 2 ft. 9 in. × 2 ft. 5 in. A man in tights and slashed doublet, said to be Giorgione, standing leaning on a staff to the left; a mother seated on the bank, giving the breast to her child, to the right; background, a beautiful landscape. Formerly in Palazzo Manfrini, Venice. —C. & C., N. Italy, ii. 136; Zeitschr. f. b. K. (1866), No. 11.

GIORNO, IL (The Day), or Madonna of St. Jerome, *Correggio*, Parma Gallery; wood, H. 6 ft. 6 in. × 4 ft. 8 in. The Virgin, with Jesus on her arm, sitting; Jesus is playing with the hair of the Magdalen, who is half kneeling beside him; behind her is a boy with a vase of ointment; on the other side, St. Jerome, with the lion behind him, is standing, carrying a book which an angel aids him in supporting. Called Il Giorno because represented in full daylight, and to distinguish it from La *Notte*. Ordered in 1523 by Donna Briseide Colla Bergonzi, of Parma, and placed in 1528 in S. Antonio Abbate. Carried to Paris, but returned in 1816, though the French government is said to have offered 1,000,000 francs for it. Many copies: one in Bridgewater House, supposed by Lodovico Carracci; another in Palazzo Pitti, Florence, by Barocci. Engraved by Aug. Carracci; Villamena; Cort; Giovanni; Desbois; Strange; Devilliers; Bovinet.—Meyer, Correggio, 313, 477; Landon, Œuvres, viii. Pl. 27; Musée, i. Pl. 37; Musée royal, ii. Pt. 1; Filhol, ii. Pl. 79; Klas. der Malerei, i. Pl. 49.

GIOTTINO, born (?), died after 1369. Florentine school. Probably identical with Giotto di Maestro Stefano, whose name appears in the register of Florentine painters in 1368. Vasari calls him Tommaso di Stefano, and says he was born in 1324, thus confounding him with Maso di Banco (died after 1351), whom Ghiberti makes the pupil of Giotto, and who was admitted to the guild of Speziali in 1343, and to the Company of St. Luke in 1350. To Maso, Ghiberti ascribes the series of frescos in the chapel of S. Silvestro in S. Croce, Florence, representing the legend of Constantine, while Vasari, who made one painter out of two, gives them to Giottino. The fresco of the Last Judgment in the Bardi Chapel, S. Croce, belonging to the monument of Ubertino de' Bardi, is probably by the artist who painted two frescos, the Birth and Crucifixion of Christ,

Family of Giorgione, Giorgione, Palazzo Giovanelli, Florence.

in the mortuary chapel of the Strozzi, Florence, and in a panel in the Uffizi, the Bewailing of Christ. The last is given in the catalogue to Giottino, but whether it and other works mentioned belong to him or to Maso remains to be proved.—C. & C., Italy, i. 410 ; Lübke, Gesch. ital. Mal., i. 153 ; Baldinucci, i. 253 ; Vasari, ed. Mil., i. 622 ; W. & W., i. 453.

GIOTTO, born at Colle in the district of Vespignano in 1266 ; died in Florence, Jan. 8, 1337. Florentine school. Son of a shepherd named Bondone ; found drawing sheep upon flat stones, by Cimabue, who, struck with his talent, took him to Florence and taught him to paint. Dante tells in the Divina Commedia (Purgatorio, xi. 93) how the master was outdone by the pupil, who is called the reviver of painting, because he broke loose from Byzantinism and took nature for his guide. In simple and unaffected, although necessarily imperfect, language he represented scenes from holy writ, legends and allegories, according to the dogmas of the Church ; and, though living at a time when art was wholly in her service, worked in a comparatively independent spirit. In his pictures there is no striving after ideal beauty, no attempt at deceptive imitation of natural objects, no difference of handling in the treatment of flesh, drapery, or architecture, and but a scant supply of that technical knowledge which in later times enabled men of infinitely less genius to surpass them in execution, in chiaroscuro, perspective, drawing, and colour. In all these things the apprentices of the next century were Giotto's superiors ; though in earnestness, in the power of telling a story with dramatic effect, and in truth of expression, but few of their masters equalled, and still fewer surpassed, him. He worked in many parts of Italy : in Assisi before 1296 ; in Rome from 1298 to 1300 ; in Florence from 1300 to 1304 ; in Padua from 1304 to 1306 ; later in Rimini, and in Naples, where he painted the Miracle of the Loaves and Fishes in the old convent church of S. Chiara (but not the Incoronata frescos), from 1330 to 1333. In the following year he was appointed master of the works at the Duomo, Florence, for which he designed the façade, commenced but afterwards destroyed, and built its exquisite campanile. Giotto's twenty-eight frescos representing scenes from the lives of the Saviour and of St. Francis, in the aisle of the upper church of S. Francesco, Assisi, were probably painted before the ceilings of the lower church (1296), in which he allegorized the virtues of the Franciscans, Poverty, the spouse chosen by St. Francis, Obedience and Chastity, the rules of his Order. In Rome Giotto next decorated the tribune of the church of S. Giorgio in Velabro with frescos, designed the so-called Navicella represented by a mosaic in the portico of St. Peter's, and painted the three panels of a predella now in the sacristy of the canons of St. Peter, representing the Redeemer and Angels, the donor Cardinal Stefaneschi, and the Martyrdoms of St. Peter and St. Paul. The same Apostles, with the Madonna and Saints, appear upon other predella panels in the sacristy. In the Lateran Basilica is a fragment of a fresco by Giotto representing Pope Boniface VIII. proclaiming the opening of the Jubilee in 1300, when Giotto and Dante were in Rome. The frescos of the Palazzo del Podesta or Bargello, Florence, portions of which have been recovered, were painted about 1302 or 1303. As containing the well-known portraits of *Dante*, and some of his contemporaries, that which represents an incident in the feud of the Bianchi and the Neri factions has a peculiar interest. About 1305, Giotto went to Padua to paint the thirty-eight frescos of the Cappella dell' Arena of Enrico degli Scrovegni. They represent scenes from the lives of Christ and the Virgin, the *Last* Judgment, and the Virtues and Vices,

and are the most important works of the master. Several Crucifixes by Giotto exist; one is in the Sanctuary of this chapel, others in S. Marco, S. Felicità, and the Gondi Doni chapel of the Ogni Santi, Florence. Other mural paintings by the master are: Incidents from the lives of SS. Anthony and Francis, in the chapter house of S. Antonio, Padua; a ceiling with the four Doctors of the Church and the four Evangelists, in S. Giovanni Evangelista, Ravenna; the frescos of the Peruzzi, Giugni, and Bardi chapels, S. Croce, Florence; and the remnants of frescos in the Carmine. Among the works of Giotto in public galleries are: a Madonna with Angels, and many small panels of incidents in the lives of Christ and St. Francis, Florence Academy; two of the same series in the Berlin Museum, and two at Munich; Madonna, Brera, Milan; St. Francis receiving the Stigmata, Louvre, Paris; Two Apostles, National Gallery, London.—W. & W., i. 435; C. & C., Italy, i. 234; Lübke, Gesch. ital. Mal., i. 113; Vasari, ed. Mil., i. 369; Burckhardt, 492; Dohme, 2i.; Ch. Blanc, École florentine.

GIOTTO DI MAESTRO STEFANO. See *Giottino*.

GIOVANNI ALAMANNO. See *Antonio* da Murano.

GIOVANNI D'ASCIANO, of Siena, born in Asciano, flourished latter part of 14th century. Sienese school; pupil of Barna, and a weak imitator of his style. He finished the frescos in the church at S. Gimignano, begun by his master. Vasari says he executed paintings in the hospital of Siena, and in the ancient palace of the Medici, Florence, which gave him reputation, but they are all lost.—C. & C., Italy, ii. 110; iii. 62; Vasari, ed. Le Mon., ii. 163.

GIOVANNI DI CALCAR. See Hans von *Kalkar*.

GIOVANNI DA FIESOLE. See Fra *Angelico*.

GIOVANNI FIAMINGO. See Hans von *Kalkar*.

GIOVANNI DI MARTINI DA UDINE, born latter half 15th century, died at Udine, Aug. 30, 1535. Venetian school. Son of Martino da Tolmezzo, a carver of Udine, and called Martini to distinguish him from his cousin, Giovanni Mione. Pupil of Luigi *Vivarini*, but how long he was in Venice is not known. Had returned to Udine in 1497, where he resided until his decease, his later days being principally devoted to carving. As a painter he imitated Luigi Vivarini's early style, and in many respects he recalls Jacopo da Valentia. Works: Madonna (1498), Museo Civico, Venice; St. Mark Enthroned (1501), Cathedral, Udine; others in the Spilimberg Cathedral, and in the Brera, Milan.—C. & C., N. Italy, ii. 182; Lübke, Gesch. ital. Mal., ii. 582.

GIOVANNI DA MILANO, born in Milan in 14th century. Florentine school. Real name Giovanni Jacobi; long an assistant to Taddeo Gaddi; settled at Florence in 1366. He made no advancement in composition beyond Taddeo, but he was less conventional than his master, and more finished and elaborate in execution. His earliest extant picture, a Bewailing of Christ, in the Florence Academy, dated 1365, shows excessive conscientiousness, but lacks elevation. A larger and more important picture is the Virgin Enthroned, Municipal Gallery, Prato. An altarpiece in five compartments, in the Uffizi, Florence, and the frescos of scenes from the story of the Virgin and Mary Magdalen, in the Rinuccini Chapel, S. Croce, are also by this painter.—C. & C., Italy, i. 402; Lübke, Gesch. ital. Mal., i. 143; Vasari, ed. Le Mon., ii. 115, 179; ed. Mil., i. 572; W. & W., i. 455.

GIOVANNI DA MURANO. See *Antonio* da Murano.

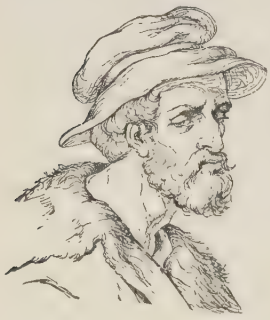
GIOVANNI DI PAOLO, died about 1481. Sienese school. Commonly called del Poggio. On the roll of Sienese artists in 1428; in the service of Sano di Pietro in 1447. According to Ricci, he attended the school of Gentile da Fabriano. His strange fancy in composition and awkwardness in representing action are shown in a Last Judgment

(1453) in the Siena Academy, and in seven panels, Ramboux Collection, Cologne.—C. & C., Italy, iii. 80 ; Vasari, ed Le Mon., iv. 168 ; vi. 186.

GIOVANNI DI PIETRO. See *Spagna.*

GIOVANNI DA SAN GIOVANNI. See *Mannozzi.*

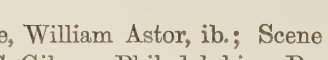
GIOVANNI DA UDINE, born in Udine, Oct. 15, 1487, died in Rome in 1564. Umbrian school. Real name Giovanni de' Recamatori, son of Francesco de' Recamatori (of the Embroiderers). Pupil of Giorgione, but afterwards of Raphael, under whom he superintended the ornamental decorations in the Vatican Loggie, such as animals, birds, fruit, flowers, and grotesques. His arabesques have ever since been considered models of their type. In 1527, when Rome was sacked by the Constable de Bourbon, he went to Florence and painted for the Medici ; worked also in Udine, Venice, and in other cities, but finally returned to Rome about 1550. Most of his works are mural decorations. Among the easel pictures attributed to him are : Christ among the Doctors, Holy Family, Venice Academy; Madonna and Saints, Palazzo Manfrini, Venice ; do., Museo Civico, ib. The only authenticated work of this kind is a Madonna Enthroned (1517), belonging to Signor Frizzoni, Bergamo.—Ch. Blanc, École ombrienne ; Vasari, ed. Mil., vi. 549; ed. Le Mon., xii. 300 ; Burckhardt, 178 ; Lübke, Gesch. ital. Mal., ii. 374.



GIOVANNI DELLE VITE. See *Miel.*

GIRARD, ALBERT, born in Paris, Dec. 13, 1839. Genre and landscape painter, pupil of his father, of Flandrin, and of Bellel. Medal, 3d class, 1882. Works : Moorish Festival at Algiers (1873); Negro Dance at Algiers, Moorish Interior (1875) ; Women Bathing (1877) ; Nymphs (1879) ; Coast of Villerville, The Sea at Trouville ; Le Vieux Deauville, Norman Pasture (1882); Arab Hunters in Mountains of Blidah, Strand at Villerville (1883) ; Oat-field in Picardy, Marsh of Condé-Folie, ib. (1884) ; Charity Office of the Twentieth Arrondissement, On Way to Work (1885).

GIRARD, FIRMIN, born at Poncin (Ain), May 31, 1838. Genre painter, pupil of Gleyre; paints fresh and brightly coloured pictures of trivial subjects. Medals : 3d class, 1863 ; 2d class, 1874. Works : Flower-Girl (1872); Japanese Toilet (1873) ; Revery, Fishing, Betrothed (1874) ; Godmother's Garden, First Caress (1875); Bear-Trainer at Aurillac (1877) ; Wedding in the 18th Century (1878) ; Caught in the Rain (1879); Close of Autumn, Going to Market (1881); Visiting the Farm (1882) ; Christening in the 18th Century (1883) ; Sunday at Bas-Meudon (1884); A Happy Meeting, An Alley of Roses (1885). Works in the United States : Toilet, A. Belmont, New York; Fishing, G. I. Seney sale (1884), ib.; Street in St. Rambert—Loire, R. Hoe, New York; Wedding in the Last Century, R. G. Dun, ib.; Paris *Flower*-Market (1876), Study for do., T. R. Butler, ib.; Book of Hours, Fishing, Betrothal, E. D. Morgan Collection, ib.; Coming Shower, C. S. Smith, ib.; Spring-



Time, William Astor, ib.; Scene in Japan, H. C. Gibson, Philadelphia ; Pensive, Tête-à-tête, Borie Collection, ib.—Müller, 208.

GIRARDET, ÉDOUARD HENRI, born at Neufchâtel, July 21, 1819, died at Versailles, Jan. 5, 1880. Genre painter, son and pupil of Charles Samuel Girardet, the engraver. Medals : 3d class, 1842 ; 2d class, 1847, 1859, 1867 ; L. of Honour, 1866 ; 1st class, for engravings, 1861 and 1863. Works: The Common Bath (1839); Wounded Goat (1840); Fortune-teller, Barber-shop in Brittany, Snowball Fight, After the Battle, Basle Museum ; Grandmother's Story (1842); Father's Blessing (1843); Interrupted Meal

(1844); Mother's Love (1846); Revelations (1849); Departure of the Landsturm in 1798, Neuchatel Museum; Blind Beggar in Cairo (1845); Peasants and Bears, Difficult Letter, Little Apple Thieves (1846); Wooing in Bernese Oberland, Alms, Going to School (1848), Berne Museum; Sick Child, Zürich Gallery; Nest of Blackbirds (1849); Bad Weather on the Mountains (1850); A Land-Slide; Village Wedding (1859). Was also an engraver.—Bellier de la Chavignerie, i. 655; Vapereau (1880), 809.

GIRARDET, JULES, born in Paris; contemporary. Genre and landscape painter, pupil of Cabanel. Medal, 3d class, 1881. Works: Little Fadette (1877); Return from Market at Tanjier (1878); Skaters (1879); Environs of Biskra (1880), Episode in Siege of Saragossa (1881); Defeated Army of General Lescure passing the Loire (1882); Rout at Chalet, October, 1793 (1883); The Girondin Louvet and his Friend Lodoiska, An Arrest during the Reign of Terror (1884); A Failure (1885).

GIRARDET, KARL, born at Locle, Switzerland, May 13, 1810, died in Paris, April 24, 1871. Genre and landscape painter, brother of Édouard Henri, pupil of Léon Cogniet. Travelled much in Europe and the Levant, and accompanied the Duc de Montpensier to Spain. Medals: 3d class, 1837; 2d class, 1842; Grand Medal of Prussia, 1843; Member of Academy of Amsterdam, 1853; honourable mention, 1855. Works: Hedge-School, Rabbits' Breakfast (1836); The Righi, Starting for the Market over Brientz Lake (1837); Protestants surprised at Worship (1842), Neuchatel Museum; Views of Sorrento, Capri (1842), and Vesuvius (1843); The Nile; Mosque in Cairo, Duc de Montpensier; The Bey's Tent at Isly, Ioways dancing in the Tuileries (1846), Versailles Museum; Egyptian Labourers (1847); Restaurant on the Nile (1849); Odalisque, Soldier's Return (1850); Old Franciscan Convent at Alexandria, Lady Claypole reproaching her Father Cromwell with the Death of Charles I. (1853); Ceremony of Hand-Kissing in Hall of Ambassadors at Madrid, Lake of Brienz, View in Val-de-Travers, Village and Lake of Brienz, Neuchatel Museum; Episode in Battle of Morat (1856), Berne Museum; Meadow on the Aar, View on the Eure, Solitude (1859); five views of Valais, Drinking-Place on the Moors of Gascony (1861); View near Sion, Fishermen of Albengo (1863); Mouth of the Toccia, Moors of Gascony (1864); Sunrise on Lago Maggiore (1866); Storm in the Valais, Lake of Wallenstadt (1870). Made designs for illustrations of the Orlando Furioso, Thiers's Consulate and Empire, and other works.—Bellier de la Chavignerie, i. 655; Vapereau (1865), 748.

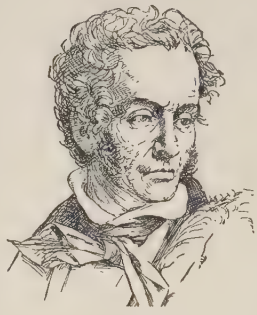
GIRAUD, (PIERRE FRANÇOIS) EUGÈNE, born in Paris, Aug. 9, 1806, died in Paris, Dec. 29, 1881. Genre painter, pupil of Theodore Richomme, of Hersent, and of the École des Beaux Arts, where he won the grand prix de Rome for engraving in 1826. After his return from Italy he travelled with Alexander Dumas in Spain, and later in Algeria and the Levant. Medals: 3d class, 1833; 2d class, 1863; L. of Honour, 1851; Officer, 1866. Works: Volunteer Enlistments (1835); Marcel saving the Dauphin Charles (1836); Armies of Condé and of Coligny crossing the Loire (1839); The Promenade, The Guide's Children (1840); Wasps (1843); Ill of a Fever in the Roman Campagna (1846); Dance in a Posada, The Gust of Wind, Fire in Constantinople (1853); Algerian Women, Flower-Girl (1859); Henri IV. in the Tower of St. Germain-des-Prés, Gypsy Woman of Seville (1861); Overflow of the Nile, Moucharaby in Cairo (1863); Dancing Girl in Cairo (1866), formerly in Luxembourg Museum; Night in Paris (1866); Coming from Vespers, Fatima (1868); La Devisa, or Incident of a Bull-Fight (1869), formerly in Luxembourg Museum; Confession before the Battle, Hunting for Herbs (1870); Message, Defended Gate (1872); Condé going to the Army, Disenchanted (1873); Rest, Jeweller in the Seraglio (1874); Second-hand Booksellers (1875); Flower-Market

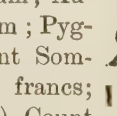
under the Directory (1876); Criminal Court, Return from the Tavern (1877); Terrace near the Nile, Agreeable Meeting (1878); Hungarian Csarda (1880).—Bellier de la Chavignerie, i. 658; Meyer, Gesch., 706; Vapereau (1880), 814.

GIRAUD, SÉBASTIEN CHARLES, born in Paris, Jan. 18, 1819. Genre painter, brother and pupil of Eugène, and pupil of the École des Beaux Arts. Has accompanied as artist various expeditions, such as that under Prince Napoleon to Northern Europe, and has visited America. L. of Honour, 1847. Works: Studio, Scene in Hayti (1853); End of the Haytian War, Princess Mathilde's Dining-Room, M. de Nieuwerkerke's Library (1859); Fifteenth Century Interior, View of Tinyvalla in Iceland (1861); Hunter Returning (1863), Besançon Museum; Fifteenth Century Interior (1863); Interior of a Conservatory, Breton Tavern (1865); Napoleon III., Gallery of the Louvre, Interior of a Parlour (1866); Room in the Musée Cluny (1867), Luxembourg Gallery; Torture Room in Castle of Pierrefonds (1868); Bowling at Pont-Aven (1869); Return from Fishing (1870); Women Spinning (1873); Landing-Place at Brienz (1874); The Farewell (1875); Flemish Interior (1876); Gathering Apples (1877); A Sunday in Brittany (1878); Fifteenth Century Interior (1883).—Bellier de la Chavignerie, i. 659.

GIRAUD, VICTOR, born in Paris, Jan. 12, 1840, died there, Feb. 21, 1871. Genre painter, son and pupil of Eugène, and pupil of Picot. Works: Slave Merchant (1867), formerly in Luxembourg Museum; The Husband's Return (1868), Montpellier Museum; The Charmer (1870).

GIRODET DE ROUSSY, ANNE LOUIS, called Girodet Trioson, born at Montargis (Loiret), Jan. 5, 1766, died in Paris, Dec. 9, 1824. French school; history and portrait painter, pupil of Luquin and of David; won 2d prix de Rome in 1788, and grand prix in 1789. After five years in Rome he returned to Paris, won the ten-years prize for history (1810), and entered upon a successful career. He painted few pictures, but made many studies and designs, and illustrated numerous books. Member of Institute, 1815; L. of Honour, 1816. Louis XVIII. ordered the cross of an officer of the L. of Honour to be placed on Girodet's coffin. Works: Death of Tatius (1788), Angers Museum; Joseph discovering himself to his Brethren (1789); Hippocrates refusing the Presents of Artaxerxes (1792), École de Médecine, Paris; Antiochus and Stratonice (1793); Danaë (1798), M. Chatillon; Landscapes representing the Four Parts of the Day (1798); The Seasons (4 pictures, 1799, for King of Spain, copied in 1817 for Palace of Compiègne); Ossian and his Warriors (1802), Leuchtenberg Collection, St. Petersburg; *Deluge* (1810), Sleep of *Endymion* (1792); Burial of *Atala* (1808), Louvre; Napoleon receiving Keys of Vienna (1808), Revolt of Cairo (1810), Versailles Museum; Minerva, Apollo, Mercury, Nymphs, and Bacchus (6 pictures), Hymen and Fecundity (1817), Gods and Nymphs (1818), Titon and Aurora, Dance of Greeks, Dance of Nymphs, Justice and Valour, etc. (4 pictures, 1822), Departure and Return of the Warrior, all at Compiègne; Napoleon's Father (1805); Portrait of Napoleon I., Châteauroux Museum; Male portrait, Cherbourg Museum; Young Woman's Head, Lyons Museum; Burial of Atala, Amiens Museum; Gorgon Head, Perpignan Museum; Anacreon, Dante and Virgil, Old Man, and others, Montpellier Museum; Aurora (1806), Leipsic Museum; Pygmalion and Galatea, Count Sommariva sale, 1839, 14,000 francs; Head of the Virgin (1812), Count Perregaux sale, 1841, 3,155 francs; Fair Elizabeth (his favourite model), M. —— sale,





1857, 3,100 francs.—Bellier de la Chavignerie, i. 661 ; Ch. Blanc, École française ; Villot, Cat. Louvre ; Gaz. des B. Arts (1874), x. 464 ; Gautier, Guide au Louvre, 13 ; Meyer, Gesch., 91.

GIROLAMO DI BENVENUTO, born in 1470, died in 1524. Sienese school ; son and pupil of Benvenuto del Guasta. Painted in 1508 a Virgin of the Snow, in S. Domenico, Siena, which, though resembling his father's productions, is more pleasing. There are several pictures by him in the Siena Academy, and a S. Chiara with a kneeling Pilgrim in the Osservanza outside Siena.—C. & C., Italy, iii. 73.

GIROLAMO BRESCIANO. See *Savoldo.*

GIROLAMO DA CARPI, born at Ferrara about 1501, died about 1561. Lombardo-Ferrarese school. Real name de' Sellari or de' Livizzani, but called da Carpi because his father, Tommaso, was born there. Pupil of Benvenuto Garofalo ; afterwards painted at Bologna, and later studied works of Correggio and Parmigianino in Modena and Parma. Though he imitated them, he was not a servile copyist, but had a style of his own. Painted in fresco and in oil, and was very successful in portraits ; was also an architect. Among his works are : Adoration of the Magi, and Madonna, Bologna Academy ; Christ in the House of Martha and Mary, Uffizi, Florence ; Entombment, Palazzo Pitti, ib. ; Portrait of Archbishop Salimbeni, ib. ; Christ on the Mount of Olives, ib. ; Venus and Cupid, Dresden Gallery.—Vasari, ed. Mil., vi. 469 ; Lanzi, iii. 204 ; Ch. Blanc, École ferraraise ; Cittadella, Memorie di . . . Garofalo (Ferrara, 1872); Lavice, 63.

GIROLAMO DA COTIGNOLA, born in Cotignola about 1481, died in 1550. Bolognese school. Real name Girolamo Marchesi, son of Antonio M. ; pupil of Zaganelli (?) and of Francesco Francia, but in his later days an imitator of Raphael and Michelangelo. A Nativity of 1513, in his early style, is in Lord Ashburton's Collection. Examples of his later manner, dated 1516 and 1526, are in the Berlin Museum ; Madonna and Saints, dated 1518, L'Annunziata, Parma ; Marriage of the Virgin, and the Annunciation, Nativity, and Flight into Egypt, in a predella, Bologna Pinac. Vasari says he was chiefly known as a portrait painter.—C. & C., N. Italy, i. 601 ; Vasari, ed. Mil., v. 182 ; Ch. Blanc, École bolonaise.

GIROLAMO DAI LIBRI, born in Verona in 1474, died July 22, 1555. Venetian school. Son of Francesco dai Libri, a miniaturist (or illuminator of books, whence he got his name), of whom no vestige has been preserved, and grandson of Stefano da Zevio. His first picture, Christ deposed from the Cross, in the Church of Malsesine, painted when sixteen years old, is an illustration of his education in the school of a miniaturist, but in his later works, inspired by a deep study of the Mantegnesques, he exhibits the form and the spirit of a greater art. His Madonna and Saints, lately in Hamilton Palace, near Glasgow, is a good example of this style. Later he shows the influence of Francesco Morone, as in the Madonna and Saints, Berlin Museum. Still later he acquires a more modern treatment in every branch of practice, as seen in the Conception, in S. Paolo, Verona. The culminating point in his career is reached in the Virgin in Glory and the Madonna and Saints (1530), Verona Museum ; and in the Madonna and St. Anne, National Gallery, London. Beginning as a miniaturist, he rose to a high place amongst the painters of North Italy, being neither a plagiarist nor a servile copyist. His son, Francesco (born 1500), was a miniature and oil painter.—C. & C., N. Italy, i. 493 ; Burckhardt, 606 ; Lübke, Gesch. d. ital. Mal., ii. 578.

GIROLAMO DA SANTA CROCE, born at Santa Croce (?), near Bergamo, flourished at Venice in 1520–49. Venetian school ; history and landscape painter, perhaps pupil and assistant of Francesco da Santa Croce, of whom he may and may not have been a relative ; further developed under influence of Giovanni Bellini and the great

Venetian masters. Works: Nativity, Martyrdom of St. Sebastian, Coronation of the Virgin, Crucifixion, Berlin Museum; Nativity, Martyrdom of St. Lawrence, Dresden Gallery; St. Thomas Aquinas Enthroned (1520), S. Silvestro, Venice; Adoration of the Magi, Manfrini Gallery, ib.; Resurrection (early work), Last Supper (1549), S. Martino, ib.; Head of Christ, A Bishop, Academy, ib.; Crucifixion, Adoration of the Shepherds, Museo Civico, Verona; Coronation of the Virgin, God Father and Holy Family, Museo Civico, Padua; several in Bergamo Gallery; Nativity, Resurrection, Basle Museum.—Lübke, Gesch. ital. Mal., ii. 624.

GIROLAMO DA SERMONETA, born at Sermoneta about 1510 (?), died in Rome about 1580. Umbrian school. Real name Girolamo Siciolante; pupil of Perino del Vaga, whom he assisted in his frescos in Castello S. Angelo and in other works. Employed by Gregory XIII. in the decorations of the Sala Regia in the Vatican; also executed works in many churches in Rome. His best work is the Madonna and Saints, in S. Bartolommeo, Ancona. Said to have been a good portrait painter. His style is antiquated, more like that of the Perugineques than of any of his contemporaries. —Vasari, ed. Le Mon., x. 170, 185; ed. Mil., vii. 571; Ch. Blanc, École ombrienne.

GIROLAMO DA TREVISO, the elder, of Padua, latter half of 15th century. Venetian school. Probable pupil of Squarcione, but painted chiefly at Treviso, where he is said to have finished an altarpiece and frescos in S. Niccolò in 1470. His oldest known picture is the Death of the Virgin, at Lonigo, painted in 1478. Better than this is the Christ at the Column, in Casa Rinaldi, Treviso, in which there is an echo of Antonello da Messina. Virgin with Saints, Duomo, Treviso (1487).—C. & C., N. Italy, i. 355; Kugler (Eastlake), i. 294.

GIROLAMO DA TREVISO, the younger. See *Pennacchi*, Girolamo di Pier' Maria.

GIRON, CHARLES, born at Geneva; contemporary. Genre and portrait painter, pupil of Cabanel. Medals: 3d class, 1879; 2d class, 1883. Works: Education of Bacchus, Musée Rath, Geneva; The Two Sisters, Mary (1883); Portraits.

GIRONDISTS, LAST OF THE, Karl von *Piloty*, George A. Drummond, Montreal; canvas. Scene: the Place de la Revolution, now called Place de la Concorde, with the guillotine in background, left; in front, the Girondists dragged to execution in carts, amid the jeers of the fishwives, who sit, knitting in hand, on platforms under umbrellas. In the rear cart is the dead body of Valazé, who stabbed himself with a concealed dagger on the passing of the sentence. Photogravure in Art Treasures of America, ii. 66.

GIROUX, ANDRÉ, born in Paris, April 30, 1801. Genre and landscape painter, son and pupil of the animal painter, Achille G., of Thibault, and of the École des Beaux Arts; won grand prix de Rome in 1825. Medals: 2d class, 1822; 1st class, 1831; L. of Honour, 1837. Works: Preparing the Market (1819); The Basement, Stable, Market by the Sea-shore (1822); Fish-Market, Orpheus and Eurydice (1824); View of Capri (1827); View in the Sabine Country, Shepherd of Casaprota, Sixtus V. and the Gypsy Women (1831); View at Larco Oscuro near Rome (1831), Douai Museum; Plain of Grésivaudan near Grenoble (1834), Luxembourg Museum; French Alps (1837), Ministry of Interior, Paris; Ruins of Resti, Châlets (1837); Knife-Grinder's Shop (1857); Ravine of Golling in Austria (1863); Valley of Grésivaudan near Grenoble (1866); Valley of the Dranse in Savoy (1868); Valley of Maglan in Savoy, Mill at Vichy, View at Willegen, Switzerland (1874); Landscape, Ravené Gallery, Berlin.—Bellier de la Chavignerie, i. 663; Meyer, Gesch., 772.

GIRSCHER, BERNHARD, born at Rothenburg, Silesia, in 1822, died in 1870. Landscape painter, pupil in Breslau of Resch, went to Munich in 1849, studied four years there and from nature in the Bavarian Highlands and the Tyrol; lived some time at

Liegnitz, and in 1854 went to Berlin. Works: Mill in Silesia; Windmill; Moonlight Night in Tyrolese Alps; Tauern Mountain.

GIRTIN, THOMAS, born at Southwark, Surrey, in 1775, died in London in 1802. Landscape painter, one of the founders of the English school of painting in water-colours, and next in importance to Turner, with whom he was intimate; exhibited at the Royal Academy in 1794–1801. Works: View of Bridgenorth, Great Hall in Conway Castle, Ethel Castle, Melrose Abbey, View of Ripon, York Cathedral, Interior of Canterbury Cathedral, and others, British Museum, London; Rievaulx Abbey (1798), View on the Thames, Warkworth Hermitage, three others, South Kensington Museum, ib.; View of St. Asaph, Jedburgh Abbey, National Gallery, Dublin.

Miller, Turner and Girtin's Picturesque Views (London, 1854).

GISBERT, ANTONIO, born at Alcoy, Valencia; contemporary. History and genre painter, pupil of Madrid Academy. Director of S. Fernando Museum, Madrid. Medals: Paris, 1865, 1867; Officer L. of Honour, 1870. Works: Landing of Puritans in North America; Execution of Padilla; Death of Don Carlos; Francis I. meeting his Betrothed; Columbus embarking at Palos; Paolo and Francesca; Guitar Player, Grandfather's Birthday, Flute Player, In the Garden, Students' Household; Modern Paris and Three Graces (1882); Prestidigitator, William Astor, New York.—Müller, 209.

GISLER, ÉDOUARD; contemporary. History painter, pupil of Navez. Works: Jeremiah on Ruins of Jerusalem (1836), St. Gudule's, Brussels; The Virgin (1841).—Immerzeel, i. 280.

GIULIANO, BARTOLOMMEO, born at Susa, North Italy, in 1825. Genre and landscape painter, professor at Milan Academy. Works: Faust and Marguerite; Parisina; Difficult Passage; In Thoughts; Drinking Girl (1866).—Müller, 209.

GIULIO ROMANO, born in Rome in 1492, died in Mantua, Nov. 1, 1546. Real name Giulio Pippi de' Giannuzzi, but called Romano from his birthplace. Umbrian school; became the assistant of Raphael when quite young, and with Il Fattore and Pellegrino da Modena aided him in the decoration of the Vatican. He was Raphael's favourite pupil and was, with Il Fattore, his heir and art executor. He painted frescos in Rome in the Villa Lanti, in the Villa Madama, which he built, and in Trinità de' Monti. Having fulfilled his duties towards Raphael by finishing his incomplete works in the Vatican, and in painting, with Il Fattore, the Assumption which Raphael had promised to the Convent of Monteluce, now in the Vatican, he went (1524) to Mantua and entered the service of Duke Federigo Gonzaga. There he directed works in architecture as well as in painting, having under him many scholars and assistants. While under Raphael's care he was a close imitator of his style; but when left to himself his taste soon became depraved, and he was largely responsible for the decay of Italian art. Among his works in Mantua are frescos in the Palazzo del Tè, which he built. They represent the Defeat of the Giants, and the History of Cupid and Psyche, the latter with a licentious freedom of treatment which ill accords with the traditions of the school in which he was bred. He also painted other frescos in the Uffizio della Scaccheria and in several churches in Mantua. In 1546 he was chosen architect of St. Peter's, Rome, as successor to Sansovino, and was about to set out for that city when he died. Among the best of his few easel pictures are: *Madonna* del Bacino, Pan and the young Olympus, Dresden Gal.; Martyrdom of St. *Stephen*, S. Stefano, Genoa; Madonna, Sacristy of St. Peter's, Rome; Julius II. (copy of Raphael), Fornarina (copy of the

Barberini picture), Venus, Borghese, Rome; Galatea (copy of Raphael's fresco), Accad. S. Luca, Rome; *Madonna*, Uffizi, Florence; Dance of *Muses*, Pal. Pitti, ib.; Madonna della Gatta, Naples Mus.; Nativity, Triumph of *Titus* and Vespasian, *Venus* and Vulcan, *Madonna* and St. John, Repose of *Holy* Family, and portrait of himself, Louvre; Madonna and Child, do. with St. John, and several others, Hermitage, St. Petersburg; Infancy of *Jupiter*, Vision of the Magdalen (fresco), Capture of Carthage, Continence of Scipio, Abduction of the Sabine Women, Nat. Gal., London; *Juno* and Hercules, Bridgewater House, London; *Madonna* with Saints, S. Francesco, Brescia; *Madonna* with Saints, S. M. dell' Anima, Rome.—Vasari, ed. Le. Mon., x. 87; ed. Mil., v. 523, 563; Burckhardt, 8, 128, 179, 180; Ch. Blanc, École ombrienne; Dohme, 2iii.

GIUNTA PISANO, of Pisa, first half of 13th century. First mentioned as master in 1210, and still living at Pisa in 1255. Frescos by him or by artists of his school are in S. Pietro in Grado, near Pisa. He is said to have painted in 1236, in the upper church of S. Francesco Assisi, a Crucifixion with Father Elias. Other pictures in the Academy, and in the Campo Santo at Pisa, are ascribed both to him and to Cimabue.—C. & C., Italy, i. 166; Lübke, Gesch. ital. Mal., i. 86; Vasari, ed. Le Mon., i. 221, 307; Morrona, Pisa Illustrata (Leghorn, 1812), ii. 116.

GIUSEPPINO. See *Cesare*, Giuseppe.

GIUSTO D' ANDREA DI GIUSTO, Florentine school, flourished second half of 15th century. Son of Andrea di Giusto, Masaccio's assistant; worked under Neri di Bicci in 1458–59, with Fra Filippo in 1460, and assisted Benozzo Gozzoli in the Campo Santo, Pisa. His style is a mixture of that of Fra Filippo and of Gozzoli, but inferior to both. By him are, perhaps, a Madonna and Saints in S. Gimignano Gallery (attributed to Gozzoli); do. in S. Girolamo, Volterra; do. in Gallery Comunale, Prato; do. in Florence Academy.—C. & C., Italy, ii. 516; Vasari, ed. Le Mon., ii. 258; iv. 191.

GIUSTO DI GIOVANNI. See *Menaboi*.

GLADIATORS (Combat de Gladiateurs), Jean Léon *Gérôme*, Mrs. A. T. Stewart, New York; canvas. Scene in the Coliseum, Rome. The victor in a gladiatorial combat stands over his prostrate foe and turns to the spectators for the signal of life or death, given by turning the thumbs, whence the picture is sometimes called Pollice Verso.

GLAESER, GEORG, born at Altorf, near Nuremberg, in 1719, died at Baireuth in 1748. Portrait and history painter; became court-painter to Margrave Frederic of Baireuth, who sent him to Vienna and then to Italy, where he remained seven years. Works: Death of Lucretia, Death of Cleopatra, Germanic Museum, Nuremberg; Alexander's Entry into India, Baptism of Christ, Portrait of a Rabbi (1735), Landauer Brüderhaus, ib.

GLAIZE, AUGUSTE (BARTHÉLEMY), born at Montpellier, Dec. 15, 1813. Genre painter, pupil of the brothers Devéria; belongs to the realistic school; is more successful with mythological than with Christian subjects. Medals: 3d class, 1842; 2d class, 1844, 1848, and 1855; 1st class, 1845; L. of Honour, 1855. Works: Flight into Egypt, Luca Signorelli lamenting his Son killed in a Duel (1836); After the War (1838); Faust and Marguerite, Angels coming for the Body of the Magdalen (1839); Vision of Saint Theresa (1841); Flight into Egypt, Interior with Holy Family, Psyche (1842); Women Bathing, Humility of Saint Elizabeth (1843); Susannah at the Bath, St. Elizabeth begging her Bread (1844); Acis and Galatea (1845); Blood of Venus (1846), Montpellier Museum; Dante writing under the Inspiration of Beatrice and Virgil (1847); Death of the Precursor (1848), Toulouse Museum; Women of Gaul (1852), Autun Museum; The Pillory (1855); What One sees at the Age of Twenty (1855), Montpellier Museum; Cupids at Auction (1857), Béziers Museum; Before the Shop of a Money-

Changer (1857); Address of the Emperor on the Distribution of Eagles (ordered by State in 1855); Around the Bowl (1861), Anvers Museum; Misery (1861); Dangerous Reefs (1864), Luxembourg Museum; Slavery (1865), Narbonne Museum; St. Geneviève stopping Attila, St. Geneviève saving Lives of Prisoners, Devotion to St. Geneviève (1865, frescos), St. Gervais, Paris; Monna Belcolore (1866); Posterity addressing Joan of Arc (1867); Blood of a Martyr (1868); Caligula's Jest (1869); Insulting Christ (1869), Ministry of Fine Arts, Paris; Jesus the Saviour, Psyche Abandoned (1870); Spectacle of Human Folly (1872); Path in Rosebois (1874); Two Neighbors (1879); Psyche (1880); First Steps (1881); Foolish Virgins, Subject from Musæus (1882); Vote of Gaspard Duchâtel (1883); Around the Truth, Hours of Life (1884).—Bellier de la Chavignerie, i. 665; Claretie, Peintres, etc. (1874), 199; Larousse; Meyer, Gesch., 403; Müller, 209.

GLAIZE, (PIERRE PAUL) LÉON, born in Paris, Feb. 3, 1842. History and genre painter, son and pupil of Auguste, and pupil of Gérôme; received honourable mention in 1859 for his Treason of Delilah. Medals: 1864, 1866, and 1868; 1st class, 1878; L. of Honour, 1877. Works: Faun and Nymphs (1861), Montauban Museum; Samson taken by the Philistines (1861); Æsop at House of Xanthus (1863), Dijon Museum; Samson breaking his Bonds (1864), Mulhouse Museum; Christ and the Ten Lepers (1866), Church of White Friars, Paris; Penelope's Nights (1866), Brussels Museum; Minerva's Shield (1867), Montauban Museum; Young Girl facing Death (1869); The First Duel (1870), Arles Museum; Death of Saint Louis (1872), Church of St. Louis d'Antin; Lucia, Bielle the Bouquet-Seller (1874); Conspiracy in Early Rome (1875), Luxembourg Museum; Orpheus (1876); *Fugitives* (1877); portrait of J. L. Gérôme (1879); The Awakening (1881); Feast in Honour of Theseus (1885).—Bellier de la Chavignerie, i. 665; Müller, 209.

GLANTSCHNIGG, ULRICH, born at Hall, Tyrol, in 1661, died at Bozen in 1722. German school; history painter, pupil of Deutenhofer, then in Venice of Heinrich Frisch and Carlotto; travelled in Italy, Switzerland, visited Munich, and settled in Bozen in 1686. Painted also attractive genre pieces, with figures in Tyrolese costume, found in many private collections. Works: Legend of St. Francis of Assisi (1712), Franciscan Church, Bozen; The Three Magi, St. Catharine, Parish Church, ib.; Christ feeding the Five Thousand, City Hall, ib. His son and pupil, Josef Anton (1695–1750), was also an able and versatile artist, who worked for many years at Würzburg.—Wurzbach, v. 205.

GLASS, JAMES W., born about 1825, died in 1857. Historical genre painter, pupil of Huntington in New York in 1845. Lived and painted in London from 1847 to 1856. His Last Return from Duty, an equestrian portrait of the Duke of Wellington, painted in England, was bought by Lord Ellesmere, and repeated for the Queen. Works: Free Companion; Puritan and Cavalier; Edge Hill; Battle of Naseby, Wright Collection; Royal Standard.—Tuckerman, 421.

GLAUBER, JAN, called Polydor, born at Utrecht in 1646, died at Amsterdam or Schoonhoven in 1726. Dutch school; landscape painter, pupil of Berchem. After spending a year (1671) in Paris with the flower-painter, Picard, and two years in Lyons with Arij van der Kabel, he went to Rome, in company with his brother, Jan Godlieb, and his sister, Diana, also a skilful artist, and was received under the name of Polydor into the society of Dutch and German artists there, called the Schilderbent.

Having spent two years in Rome, one year in Padua, and two years in Venice, he went in 1680 to Hamburg, and resided there and in Copenhagen until 1685, when he settled in Amsterdam, in the house of Gerard de Lairesse, who painted figures in his landscapes. His pictures show a conception kindred to Poussin, combining elevated composition with excellent drawing. In colouring, chiaroscuro, and individuality, he often surpassed his model. Works: Landscapes in the Louvre, Amsterdam, Rotterdam, Brunswick, Cologne, Berlin, Vienna, and Madrid Museums, and Augsburg, Munich, Dresden, Copenhagen, Oldenburg, and Christiania Galleries, and Historical Society, New York. —Ch. Blanc, École hollandaise ; Immerzeel, i. 280 ; Kramm, ii. 575 ; Riegel, Beiträge, ii. 412.

GLAUBER, JAN GODLIEB, called Myrtil, born at Utrecht in 1656, died at Breslau in 1703. Dutch school; landscape painter, brother and pupil of Jan, whom he afterward accompanied to Italy, where his charming pastorals earned him the nickname Myrtil. After his return he sojourned in Vienna, Prague, and Breslau. His pictures, in the style of his brother Jan, are of poetic composition, warm in colouring, and careful in execution. Works: Landscapes, Augsburg Gallery, and Vienna Academy ; Snake in the Grass, Glasgow Gallery.—Immerzeel, i. 280 ; Kramm, ii. 575.

GLAUCION, painter of Corinth, date unknown. Master of *Athenion*.—Pliny, xxxv. 40 [134].

GLEANER, Jules *Breton*, Luxembourg Museum ; canvas, H. 7 ft. 6 in. × 4 ft. 1 in. Full-length, with bare head, arms, and feet, standing with her left arm akimbo, her right holding a sheaf upon her left shoulder ; in background, other gleaners. Salon, 1877.

GLEANERS, Jean François *Millet*, Bischoffsheim Collection, Paris. Three women gleaning in the foreground of a wheatfield ; in background, two great stacks of grain, on one of which men are packing sheaves which another man is pitching up from a wagon drawn by oxen. Salon, 1857; Exposition universelle, 1867.

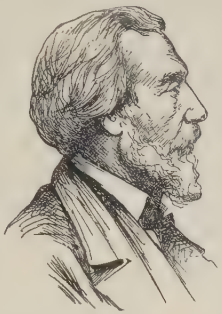
GLEANERS, RECALL OF THE (Rappel des Glaneuses), Jules *Breton*, Luxembourg Museum ; canvas, H. 3 ft. × 5 ft. 9 in. The gleaners, a dozen or more women and girls, at work in a field on a sultry evening, are called from their labours by a "garde champêtre," who, leaning against a post at left, with his dog beside him, is shouting with both hands up to his mouth. Painted in 1859.—Gaz. des B. Arts (1859), ii. 288.

GLEICHAUF, RUDOLF, born at Hüfingen, Baden, July 29, 1826. History painter, pupil of Munich Academy under Julius Schnorr, whom he followed to Dresden, where he copied in the Gallery, then studied in the Städel Institute in Frankfort, and devoted himself especially to monumental painting. Works: Decorations in New Theatre at Carlsruhe ; Frieze in Castle Heiligenberg on Lake Constance ; Frieze in Trinkhalle at Baden-Baden ; Scenes from Scheffel's Aventiure ; several altarpieces ; allegories in fresco in building of United Col. at Carlsruhe.—Müller, 210.

GLEICHEN-RUSSWURM, HEINRICH LUDWIG VON, Baron, born at Greifenstein-ob-Bonnland, Bavaria, Oct. 25, 1836. Landscape painter, grandson of Schiller, pupil of Weimar Art School under Max Schmidt and Theodor Hagen. Works: On the Harbour-Pier at Bregenz ; Summer Afternoon ; Beech Wood in Autumn ; In Harvest-Time.—Müller, 211.

GLEYRE, CHARLES GABRIEL, born at Chevilly, Switzerland, May 2, 1806, died in Paris, May 5, 1874. Genre painter, pupil in Paris of Hersent for a short time, then worked by himself until he went to Egypt, where he spent several years ; visited Italy on his way home, in 1833, and in 1840 exhibited at the Salon his St. John, which attracted much attention. In 1849 he had a quarrel with the administration, and thenceforth sent his pictures to Swiss exhibitions. He had many pupils. Medals in 1843, 1845.

Works: Young Nubian Woman, Diana in the Bath (1838); Vision of St. John (1840); Lost *Illusions* (1843), W. T. Walters, Baltimore; Departure of the Apostles (1845); Nymph Echo; Dance of the Bacchantes (1849); Venus on a Ram (1855); Death of Major Duval, Battle of Lake Leman (1858), Portraits of General Jomini and of M. W. Haldimand, Lausanne Museum; Diana Hunting, Nausicaä, Daphnis and Chloë, Virgin with Christ and St. John, Joan of Arc in the Forest, Ruth and Boaz, Deluge, Return of Prodigal Son (all before 1863); Hercules and Omphale (1863); Minerva and the Graces, Sappho; *Pentheus* pursued by the Mainades, The Charmers, Basle Museum; Young Roman's *Bath* (1868), C. S. Smith, New York.—Gaz. des B. Arts (1875), xi. 233, 404; Larousse, viii. 1301; Meyer, Gesch., 393; Clément, Life (1858).



GLIEMANN, PHILIPP ALBERT, born at Wolfenbüttel, Brunswick, Dec. 26, 1822, died in Dresden, April 25, 1872. Portrait painter, pupil of the Dresden Academy under Julius Hübner. Was for many years the favourite portrait painter in Dresden. Works: Jew's Head, Dresden Gallery; Portrait of King John of Saxony, Leipsic University.—Allgem. d. Biogr., ix. 236.

GLINK, FRANZ XAVIER, born at Burgau, Bavaria, in 1795, died in Munich, Feb. 22, 1873. History painter, pupil of the Munich Academy under Peter von Langer; went in 1824 to Rome, and after his return painted altarpieces and subjects from German epics and from Tasso; then turned again entirely to religious art. Works: Flight into Egypt; Mary's Visit to Elizabeth; Madonna; Christ as a Gardener; St. Cecilia; Christ in Glory; Sermon on the Mount; Cycle from Wilkina Saga and the Niebelungen; Scenes from Tasso; Story of Antharis.—Allgem. d. Biogr., ix. 237.

GLINZER, KARL, born at Breitenau, near Cassel, in 1802, died at Cassel in 1878. History and landscape painter, pupil of Munich Academy, and, in 1825, of Düsseldorf Academy under Schadow, then of Gros in Paris; visited Rome and Naples in 1833. Works: Susanna at the Bath (1837), Kunsthalle, Hamburg; Joseph's Bloody Coat (1838); Good Samaritan; Slave Dealer (1840); Pan and Syrinx (1852).

GLORIA, LA, *Titian*, Madrid Museum; canvas, H. 11 ft. 4 in. × 7 ft. 10 in.; signed. High in the heavens, in a halo of light, the Father and the Son are seated, with crystal orbs and sceptres in their hands; around them countless cherubim and seraphim fading away in a brilliant mist; lower down in the clouds the Virgin stands interceding for sinners, at whose head Charles V., to the right, with the crown at his feet, is kneeling; behind him is the Empress; lower down Mary of Hungary, Philip and his sister, all in winding-sheets, praying; still lower are Job (portrait of Vargas), Moses, Noah, and the Magdalen, and to the left in ascending lines the Evangelists and Prophets. Painted in 1554 for Charles V., who ordered it as a record of his intention to quit the throne. On his abdication (1555), he took it, with other pictures, to the Monastery of Yuste, where it was hung at the foot of his bed. Charles ordered the picture, which he called the Last Judgment, to be placed after his death on the high altar of the Monastery, but Philip removed it to the Escorial, from which it passed to the Museum. Sometimes called also the Trinity. Engraved by Cort; in reverse by Hondius. —Vasari, ed. Mil., vii. 451; C. & C., Titian, ii. 232; Gachard, Retraite et Mort de Charles V. (Brussels, 1855), ii. 90; Revue Universelle des Arts, iii. 227.

GLOVACKI, JOHANN NEPOMUK, born at Cracow in 1802, died there, July 28, 1847. Landscape and portrait painter, pupil of Cracow Academy, then studied in Prague

and under Steinfeld at the Vienna Academy, and after his return to Cracow became professor at the university. Visited Munich, and having spent two years in Rome, returned in 1835. His landscapes, views in the Carpathian mountains and in Galicia, were in great demand, and are mostly in private collections at Cracow.—Wurzbach, v. 220.

GOBAUT, GASPARD, born in Paris, December 27, 1814. Landscape and battle painter, pupil of his father and of Siméon Fort. Medal, 3d class, 1847 ; L. of Honour, 1871. Works: Eleven water-colour views in Algiers, nine views near Paris (1847); Siege of Rome in 1849 (1852); Battles and Skirmishes in Italian Campaign of 1859 (10, 1861); Views in Jura Mountains, Pyrenees, etc. (1864–70); Battles of Magenta and Solferino (1870); Arm of the Seine, Skirmish at Villersexel in 1871 (1877).—Bellier de la Chavignerie, i. 667.

GOBBO, ANDREA DEL. See *Solario*, Andrea.

GOBBO DA MILANO. See *Solario*, Andrea.

GÖBEL, KARL, born in Vienna in 1824. Portrait, genre, and landscape painter in water-colours, son of Karl Peter, pupil of Vienna Academy ; travelled extensively in France, Spain, Italy, Hungary, and Russia. Works: Fisherman's Family returning Home ; Camp of Army-Train ; Gibraltar ; Cathedral of Valencia ; Escorial ; Painters in Gypsy Camp ; Pilgrimage to Mariazell ; Coal Sledge ; Pifferari.—Müller, 92 ; Wurzbach, v. 234.

GÖBEL, KARL PETER, born at Würzburg in 1791, died in Vienna in 1823. Portrait and history painter, pupil of Vienna Academy, where he won several prizes. Works: Jacob blessing Sons of Joseph (1820), Vienna Museum ; Moses (1821); Death of Dido (1822).—Wurzbach, v. 234.

GOD THE FATHER, WITH SAINTS, Fra *Bartolommeo*, Lucca Gallery ; wood, figures under life-size ; dated 1509. The Eternal, enthroned on the clouds, attended by cherubim and seraphim, with right hand raised in benediction ; below, St. Catherine of Siena on the left, and Mary Magdalen on right, both kneeling in ecstacy and raised from the ground by a band of cherubim. Painted for Convent of S. Pietro Martire, Murano ; but it remained in the hands of Fra Bartolommeo, who is supposed to have presented it to the Prior Santi Pagnini, of the Convent of S. Romano, Lucca ; removed lately to the gallery.—Vasari, ed. Mil., iv. 192 ; Marchese, ii. 52, 246, 363 ; C. & C., Italy, iii. 448.

GOD APPEARING TO NOAH, *Raphael*, Stanza d' Eliodoro, Vatican ; fresco on ceiling. God the Father, accompanied by two angels, descending from heaven, and about to address Noah, who kneels in adoration ; one of Noah's sons is near him, the two others with their mother, who, holding one in her arms, looks out from the door of her house. Vasari calls this the Covenant with Abraham. Painted in 1513–14. Engraved by Fr. Aquila; Michel Corneille; S. Rouillemont.—Vasari, ed. Mil., iv. 346 ; Müntz, 370 : Passavant, ii. 128.

GODDESS OF DISCORD, Joseph M. W. *Turner*, National Gallery, London ; canvas, H. 4 ft. 11 in. × 7 ft. The Goddess of Discord choosing the apple of contention in the Garden of the Hesperides. The three daughters of Hesperus, Ægle, Hespere, and Erytheïs, dwelt in the garden, where they had charge of the tree of the golden apples, the gift of Earth to Juno on her wedding-day. The Hesperides and the garden were guarded by the dragon Ladon, destroyed by Hercules in his eleventh labour. The Goddess of Discord, not having been invited to the marriage feast of Peleus and Thetis, procured one of these apples, and writing upon it, "For the most beautiful," threw it among the guests at the feast. It was claimed by Juno, Minerva, and Venus. Jupiter, to end the strife, ordered that the dispute should be settled by Paris, the shepherd of Mt. Ida. The Judgment of

Paris, who awarded it to Venus, that goddess having promised him Helen of Sparta for his wife, led to the Trojan war. In Turner's picture, a glorious mountain landscape, with the River Lethon and nymphs in foreground, the Goddess of Discord is seen receiving the apple from the Hesperides; in the background, the fiery dragon is lying at length along the summit of a lofty crag. British Institution, 1806. Engraved by T. A. Prior in Turner Gallery.

GODS AND THEIR MAKERS, Edwin *Long*, Thomas Taylor, London; canvas, H. 4 ft. 9 in. × 7 ft. 9 in. Interior of an Egyptian studio, with grotesque images against the wall; at right a sculptor modelling a cat after a living model, held by a negress; at left, young girls seated on floor painting images. Royal Academy, 1878; sold at Thomas Taylor's sale (1883), for £2,725.

GOES, HUGO VAN DER, born in Ghent about 1430, died in the Rooden Cloister, near Brussels, in 1482. Flemish school; history and portrait painter. In 1465 he was a member, and in 1473–75 dean, of the painters' guild at Ghent, where, in 1468, he assisted in preparing decorations for the marriage of Charles the Bold and Margaret of York. About 1475 he took refuge in the Rooden Cloister, of the Augustine Choir-Masters, whence, in 1479–80, he was called to Louvain, as one of the greatest painters in the country, to value an unfinished picture by Dierick Bouts. About 1481 he became insane. The one authentic picture by Hugo van der Goes is the altarpiece in the Hospital of S. Maria Nuova, Florence, which was ordered at Bruges by Tommaso Portinari, and painted about 1470–75. The middle picture represents the Adoration of the Shepherds; on the wings are the portraits of Tommaso Portinari and his two sons, presented by SS. Matthew and Anthony, and of Folco Portinari, with his wife and daughter and their patron saints, Margaret and Mary Magdalen. Heads earnest and severe, draperies broken into stiff folds, colour wanting in harmony, cold, though clear in tone. Attributed to him is also an Annunciation in the Old Pinakothek at Munich.—Allgem. d. Biogr., ix. 322; Ch. Blanc, École flamande; Ed. De Busscher, Recherches sur les peintres Gantois, 65, 105, 113, 117, 205; C. & C., Flemish Painters, 155; Förster, Denkmale, XI. iii. 1; Immerzeel, ii. 62; Kramm, iii. 764; Wauters, Hugues van der Goes, etc. (Brussels, 1872); W. & W., ii. 27.

GOETZLOF, KARL WILHELM, born in Dresden in 1803, died at Naples in 1866. Landscape painter, went to Italy in 1823; member of Dresden Academy in 1835. Sorrento, Capo di Monte, Naples, with dancing Italians (1830), Kunsthalle, Hamburg; Two Scenes from Taking of Catania, Berne Museum.

GOLDEN CALF, *Claude* Lorrain, Grosvenor House, London; canvas, H. 4 ft. 7 in. × 8 ft. 1 in.; dated 1653. Companion to *Sermon* on the Mount. The golden calf upon a high pedestal in a rocky valley, with Israelites worshipping it. Liber Veritatis, No. 129. Engraved by Jazet, Paris, by Lerpinière (1781), and in Grosvenor Gallery. Study in bistre, British Museum; sketch in Louvre.—Pattison, Claude Lorrain, 73, 218, 234; Waagen, Treasures, ii. 171.

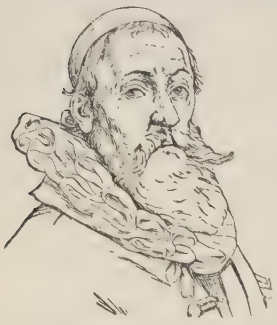
GOLDEN CALF, *Tintoretto*. See *Moses* on the Mount.

GOLDEN HORN, Sandford R. *Gifford*, private gallery, New York; canvas, H. 2 ft. 3 in. × 4 ft. The harbour of Constantinople, so named in ancient times from the wealth of its commerce. The picture shows an expanse of rippled water, to which the noonday sun gives a golden glow; on each side rows of shipping extend back until almost lost in the golden haze through which the roofs and spires of the city are just visible.

GOLDMANN, OTTO, born in Berlin, April 8, 1844. Genre painter, for a short time pupil of Berlin Academy; since 1878 has followed the realistic manner of Karl Gussow. Works: Not Alone? Check and Mate? In Great Expectation; Disturbed

Rest; Quod erat demonstrandum.—Illustr. Zeitg. (1882), ii. 435; Leixner, D. mod. K., ii. 67; Rundschau, xviii. 306.

GOLTZIUS, HENDRIK, born at Mühlbrecht, Duchy of Jülich, in Feb., 1558, died in Haarlem, Dec. 29, 1616, or Jan. 1, 1617. Dutch school; history, portrait, and landscape painter, although his great reputation rests upon his skill as an engraver, which was exceptional. He did not begin to paint until he was forty-two years old. Unhappily married to a rich widow much older than himself, he lost his health, and by the advice of his physicians travelled through Germany (1590), then went to Rome and (1592) to Naples. After his return to Haarlem he suffered from the harsh climate and gradually declined. He was a versatile, skilful, and extravagant mannerist, who, like Spranger, delighted in forced attitudes and unnaturally-developed muscles, and caricatured the style of Michelangelo, whom he endeavoured to emulate. Works: Female portrait, Brussels Museum; Adoration of the Magi, St. Maurice Chapel, Nuremberg; Adoration of the Shepherds, Stuttgart Gallery; Ecce Homo, Gotha Gallery; The Deluge (1592), Oldenburg Gallery; Titius attacked by the Vulture (1613), Haarlem Museum; Mercury presenting the Eyes of Argus to Juno (1615), Rotterdam Museum; Adam and Eve, Wiesbaden Gallery; Circumcision, Baptism of Christ, Adam and Eve, Hermitage, St. Petersburg; Family Group, Historical Society, New York.—Allgem. d. Biogr., ix. 361; Ch. Blanc, École hollandaise; Immerzeel, i. 287; Kramm, ii. 584; Van der Willigen, 133, 348.



GOMEZ, JACINTO, born at San Ildefonso in 1746, died in 1812. Spanish school. History painter, pupil of Francisco Bayeu; chamber painter to Charles IV. Works: The Angelic Hierarchy adoring the Holy Spirit, Madrid Museum.

GOMEZ, SEBASTIAN, called El Mulato de Murillo, born about 1646 (?), died in Seville in 1682 (?) or 1690 (?). Spanish school, the mulatto slave of Murillo; learned his art by watching his master at work. According to the story, he once ventured to finish a Virgin's head which had been sketched by Murillo, who thereupon encouraged and aided him. His pictures, mostly religious subjects, are defective in drawing and in composition, but are much like Murillo's in colouring. Works: Holy Family, Seville Cathedral; Conception, Seville Museum; St. Francis of Assisi, Hermitage, St. Petersburg.—Stirling, ii. 928; Viardot, 226; Curtis, 340.

GONNE, (CHRISTIAN) FRIEDRICH, born in Dresden, May 30, 1813. Genre, history, and portrait painter, pupil of Dresden and Antwerp Academies; lived then in Berlin, Munich, and Rome, visited France, England, and Sweden, and became professor at the Dresden Academy in 1857. Honorary member of the Dresden Academy in 1854, and of Antwerp Academy in 1859. Works: Card-Players; Antiquary; Robber's Repentance; Ballad-Singer; Conventional Marriage; Kiss of Judas; Burning Memories (1869), Kunsthalle, Hamburg; Lady Macbeth (1872); Banquet in 16th Century (1874); Portrait of King John of Saxony, City Hall, Leipsic; Clown in State of Dejection, Pennsylvania Academy, Philadelphia.—Brockhaus, viii. 190; Müller, 212.

GONZAGA, FEDERIGO, Marquis of Mantua, portrait, *Raphael*, lost (?). Begun in 1513, but left unfinished. Represents a young man of great beauty, dressed in black, with a white shirt, and a red cap on his head. Waagen and Passavant think it the portrait at Charlecote Park, near Warwick, England, which was formerly in collection

of Charles I., and then in possession of Mr. Edward Gray, London; but Campori is of opinion that it perished in the sack of Mantua in 1630.—Müntz, 389; Waagen, Treasures, ii. 476; Passavant, ii. 96; Campori, Gaz. des B. Arts (1872), ii. 357.

GONZAGA, ISABELLA. See *Este* Gonzaga; *Belle* Ferronière.

GONZALES, BARTOLOMÉ, born in Valladolid in 1564, died in Madrid in 1627. Spanish school; pupil of Patricio Caxes in Madrid; employed by Philip III. at the Pardo in 1608, and afterwards in various works in Burgos, Valladolid, Lerma, and the Escorial; succeeded Fabricio Castello as royal painter in 1617. Painted many portraits of the queen and the infantas, and devotional subjects for convents. Works: Portraits of Queen Margaret of Austria, and of the Infanta Clara Eugenia, Madrid Museum; Interior with Young Scholar and Wife, Family Group in Painter's Sitting-Room, Cassel Gallery; Portrait of Infanta Margareta Francesca, Germanic Museum, Nuremberg.—Stirling, i. 431; Madrazo.

GONZALES, JUAN ANTONIO, born at Chiclana, Spain; contemporary. Genre painter, pupil of Pils and of Rodriguez. Medal, Paris, 3d class, 1876. Works: Sancho Panza relating the Adventures of Don Quixote (1869); Gallery of Armour—Museum of Cluny, Before the Evening Party (1870); After the Ball (1872); Coquetry, Young Woman and Cat (1873); Persuasion (1874); Music Lesson, Grandpapa's Portrait (1875); Return from Baptism (1876); Wedding Presents (1877); At the Impresario's (1879); Romance (1880); Grandparents' Visit (1882).—La Ilustracion (1877), ii. 241; (1883), ii. 179.

GONZALES, PEDRO RUIZ, born in Madrid in 1633, died there in 1709. Spanish school; pupil of Escalante and of Carreño; painted chiefly religious compositions, but also water-colour and crayon pieces.—Stirling, iii. 1028.

GONZALVO Y PEREZ, PABLO; contemporary. Architecture painter, in Saragossa; has acquired reputation especially since the Philadelphia Exhibition of 1876. Medal, Paris, 3d class, 1867. Works: Cathedral de lo Seo in Saragossa, Chapels and Mausoleum of Ferdinand and Isabella in Granada Cathedral, Chapel in Avila Cathedral, Sacristy in do. (1876); View of Canal Grande, Interior of S. Marco, Venice.—Müller, 212.

GOOD, THOMAS SWORD, born at Berwick-on-Tweed, Dec. 4, 1789, died there, April 15, 1872. Genre painter. Bred a house-painter, then studied Wilkie's style, and in 1820 sent his picture, A Scotch Shepherd, to the Royal Academy, where he exhibited for fourteen years. Went to London to reside in 1822, but in 1833 inherited a fortune and gave up painting. Works: Scotch Shepherd (1820); Music, Two Old Soldiers, Northumbrian Piper, Rummaging an Old Wardrobe; Practice (1823); Idlers (1829); The Truant (1830); Medicine (1831); Industrious Mother; Merry Cottagers; Smugglers Resting; Fishermen (1832), No News, The Newspaper, Study of a Boy, National Gallery, London.—Redgrave; Cat. Nat. Gal.

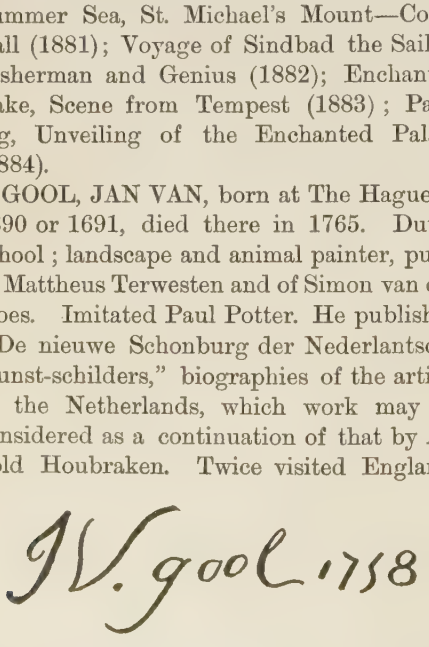
GOODALL, FREDERICK, born in London, Sept. 17, 1822.

Genre painter in oil and water-colour, son and pupil of Edward Goodall, engraver; won silver medal of Society of Arts for his first oil picture, Finding of Dead Body of a Miner by Torchlight; first work exhibited at Royal Academy, French Soldiers playing Cards (1839); elected an A.R.A. in 1852, and R.A. in 1863. Has sketched in Ireland, France, Italy, and Egypt. Works: Tired Soldier (1842), Village Holiday (1847), National Gallery, London; Hunt the Slipper (1849); Woodman's House (1850); Raising the Maypole (1851); Last Load (1852); Cranmer at the Traitor's Gate (1856); Summer

Song, Song of the Nubian Slave (1864); Rising of the Nile (1865); Bedouin Mother and Child (1872); Arab Improvisatore, Subsiding of the Nile (1873); Time of Roses, Egyptian Water-Carriers (1877); Palm Sunday, Daughter of Laban (1878); Water for the Camp (1879); Road to Mecca, Return from Mecca, Artist and Model, Rebecca (1881); Memphis (1882); Café at Cairo, Crossing the Desert (1883); Gordon's Last Messenger (1885). His son, Frederick Trevelyan Goodall (died April 11, 1871), was a painter of much promise.—Art Journal (1850), 213; (1855), 108; Sandby, ii. 331; Cat. Nat. Gal.

GOODWIN, ALBERT; contemporary. Water-colour landscape and genre painter. Exhibits at Royal Academy and Grosvenor Gallery. Works: Venice, from S. Giorgio, Venetian Butterflies (1875); Sixth Voyage of Sindbad the Sailor, An Arabian Night (1879); Low Tide in the Harbour (1880); A Summer Sea, St. Michael's Mount—Cornwall (1881); Voyage of Sindbad the Sailor, Fisherman and Genius (1882); Enchanted Lake, Scene from Tempest (1883); Passing, Unveiling of the Enchanted Palace (1884).

GOOL, JAN VAN, born at The Hague in 1690 or 1691, died there in 1765. Dutch school; landscape and animal painter, pupil of Mattheus Terwesten and of Simon van der Does. Imitated Paul Potter. He published "De nieuwe Schonburg der Nederlantsche Kunst-schilders," biographies of the artists of the Netherlands, which work may be considered as a continuation of that by Arnold Houbraken. Twice visited England.



His works show the decadence of the Dutch school in colouring, effect, and style. Works: Landscape with Cattle, Amsterdam Museum; Girl milking a Cow, Rotterdam Museum; Landscape with Satyrs, Lille Museum; Wood Landscape with Figures and Herd (1719), Schwerin Gallery.—Immerzeel, i. 288; Kramm, ii. 589.

GOOSE GIRL (Gardeuse d'Oies), Jean François *Millet*, private gallery, New York. A little peasant girl watching a flock of geese. Sold by Pillet in Paris (1881), for 35,000 francs.

GORDON, Sir JOHN WATSON, born in Edinburgh in 1790, died there, June 1, 1864. Son of Captain Watson, R.N., and nephew of George Watson, portrait painter; assumed name of Gordon in 1826. Having first tried historical painting with little success, he turned his attention to portraiture, and became the leading portrait painter in Edinburgh, after the death of Raeburn. Elected in 1841 an A.R.A., and in 1851 R.A.; succeeded, in 1850, Sir William Allan as President of the Scotch Academy, being appointed at same time limner to the Queen in Scotland, and knighted. Works: Sir David Brewster, National Gallery, London; Marquis of Dalhousie, De Quincey, Professor J. Wilson, National Portrait Gallery, ib.; Lord Murray, Lord Cockburn, Sir Walter Scott, Grandfather's Lesson, six other male portraits, National Gallery, Edinburgh; Earl of Hopetoun, Earl of Dalhousie, Archers' Hall, ib.; Sir James Hall, Royal Society, ib. —Redgrave; F. de Conches, 416; Sandby, i. 287.

GORGASUS, painter and modeller in clay. Decorated, in company with *Damophilus*, the Temple of Ceres, Liber, and Libera, at Rome (dedicated 494 B.C.).—Pliny, xxxv. 45 [154]; Brunn, i. 530; ii. 57.

GOSSART (Gossaert), JAN. See *Mabuse*.

GOSSE, NICOLAS LOUIS FRANÇOIS, born in Paris, Oct. 2, 1787, died at Soncourt (Haute-Marne), Feb. 9, 1878. History and portrait painter, pupil of Vincent; painted in a hall of the Louvre scenes from Greek and Roman mythology. Medals: 3d class, 1819; 2d class, 1824; L. of Honour, 1828; Officer, 1870. Works: Crossing the Styx (1819); Adoration of the Magi (1827); The

Wounded of the July Revolution (1833); St. Vincent de Paul (1824), formerly in Luxembourg Museum; Death of St. Vincent Ferrer (1845), Vannes Cathedral; Bishop of Lisieux protecting Protestants on St. Bartholomew's Night (1835), Lisieux Museum; Napoleon receiving Queen of Prussia at Tilsit, Meeting between Napoleon and Alexander at Erfurt, Arrival of Charles X. at Notre-Dame, Louis Philippe refusing Crown of Belgium offered to Duc de Nemours, Portrait of Marshal Contades, Versailles Museum.—Bellier de la Chavignerie, i. 676; Vapereau (1880), 834.

GOSSELIN, CHARLES, born in Paris, Jan. 26, 1834. Landscape painter, pupil of Gleyre and Busson. A distinguished painter of the realistic school. Medals: 1865, 1870; 2d class, 1874; L. of Honour, 1878. Works: Woods in Autumn (1863); Autumn Evening (1864); Road (1865); Environs of Bougival (1866); In the Woods (1867); Drinking-Place, Twilight in Woods (1868); Hollow Road, Environs of Foncine-le-Bas (1869); Road in the Woods (1870); Summer Evening (1872); Environs of Crotoy, Farm of Hédouville (1873); Woodsmen (1874); Low Tide, Borders of the Woods (1875); Pasture on the Downs (1876); Forest of Isle Adam (1877); Mouth of the Somme (1878); December Landscape (1879); Ford of St. Martin l'Église (1880); Moor of Varengeville (1881); Horses in a Meadow (1882); Castle of Arques (1883); Between Dieppe and Tourville (1884).

GOTTLAND, PETER. See *Roddelstedt.*

GÖTZENBERGER, JAKOB, born at Heidelberg in 1800, died in Darmstadt, Oct. 6, 1866. History painter, pupil of Cornelius from 1820 in Düsseldorf, and from 1824 in Munich; went in 1828 to Rome, and in 1832, with Förster and Hermann, painted the frescos representing the Faculties, in the aula of the university of Bonn. Was made court-painter and director of the Mannheim Gallery, visited Paris and London with Cornelius, and being dismissed for some misdemeanour, went in 1847 to England, where he executed several decorative fresco paintings for English lords, as well as portraits. In 1863–65 he was in Lucerne. Works: Jurisprudence, Medicine, Philosophy (1832), Bonn University (cartoons in Carlsruhe Gallery); Cycle in fresco, Chapel at Nierstein, Hesse; Series with Fairy-Tales from Black Forest (1844), Trinkhalle, Baden-Baden; Decorative Cycle in fresco, Bridgewater House, England.—Allgem. d. Biogr., ix. 515; Förster, v. 11; Kunst-Chronik, ii. 7.

GOUBAU (Goubou, Goebouw), ANTOINE, born at Antwerp, May 27, 1616, died there, March 11, 1698. Flemish school; landscape and genre painter, pupil of Jan de Facius (Farius?); master of the guild in 1636, then spent several years in Italy. Works: Study of Arts in Rome (1662), Piazza Navona, ib. (1680), Museum, Antwerp; Last Supper, St. James', ib.; Italian Market (1651), Baron de Pret, ib.; do., Lille Museum; Landscape, Hague Museum; Landscape with Roman Ruins, Brunswick Museum; Adoration of the Magi (1670), Amalienstift, Dessau; do., and Soldiers at Cards, Schwerin Gallery; Rocky Landscape with Ruins and Figures, Augsburg Gallery; Vestal in a Landscape, Old Man playing Guitar, Uffizi, Florence.—Cat. du Musée d'Anvers (1874), 190; Kramm, ii. 579; Messager des sciences historiques (1868), 346; Riegel, ii. 119; Rooses (Reber), 95, 408; Van den Branden, 1010; Zeitschr. f. b. K., xiv. 344.

GOUBAU, FRANS, born at Antwerp, Sept. 27, 1622, died there, Oct. 20, 1678. Flemish school; history and portrait painter, probably pupil of Geeraard Zegers; master of the guild in 1649. Works: Adoration of the Holy Sacrament (1650), Museum, Antwerp; The Dead Christ (1655), Portrait of Pastor Frans van den Bossche (1657), St. James', ib.—Cat. du Musée d'Anvers (1874), 190; Van den Branden, 931.

GOUBIE, JEAN RICHARD, born in Paris, Jan. 12, 1842. Genre and animal painter, pupil of Gérôme. His animals are well drawn, but rather carelessly painted. Style spirited and subjects interesting.

Medal, 3d class, 1874. Works: "So Fond of those Animals," An Academy in the 18th Century (1874); Return from Hunting Sea-Birds (1875); Wedding Journey (1876); Flight across the River, Horse and Donkey (1877); Buying Mares, Amorous Lion, Education of Fillette, Theft of the Crow (1878); Lunch in the Ruins of Hunaudaye (1879); Chasseurs walking their Horses, Morning Meeting (1880); The Ladies' Carriage, Visiting the Mothers (1881); Sunday Afternoon in the Zoölogical Garden in Paris, Catching a Crab (1882); On the Way to the Fair (1883); Chamant's Equipage at Belcroix (1884); A Bowl of Milk, Spring (1885).

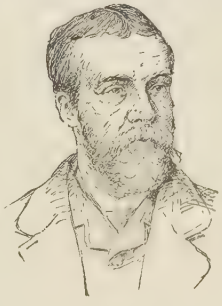
GOULD, WALTER, born in Philadelphia in 1829. Portrait and subject painter, pupil of J. R. Smith in Philadelphia, and a student in Paris. Has lived and painted in Florence, Italy, since 1849, making sketching tours in the East. Works: Portrait of Kossuth, Governor of Hungary (1851, painted in Asia Minor); Grand Vizier, Reschid Pasha, Sir Stratford Canning (painted in Constantinople); An Eastern Story Teller, Matthew Baird, Philadelphia.

GOUPIL, JULES ADOLPHE, born in Paris, May 7, 1839, died at Neuilly, April 30, 1883. Genre and portrait painter, pupil of Ary Scheffer. His genre pieces are carefully drawn and bright in colour, but of no great depth. Medals: 3d class, 1873, 1874; 1st class, 1875; 2d class, 1878; L. of Honour, 1881. Works: Trying on the Dress (1864); Calling on a Young Mother (1865); Charity (1866); News, For the Poor (1867); Sister's Festival (1869); News in the Provinces (1872); Young Citizen of the Year V. (1873); The Betrothal (1874); In 1795, Interior of a Studio (1875); Visit of Condolence (1877); A Village Woman, Not at the Place of Meeting (1878); The Agreeable Friend, Rest (1879); Mme. Roland's Last Day in Prison (1880), Luxembourg Museum; A Dining-Room (with David de Noter), New York Museum.

GOURLIER, PAUL DOMINIQUE, born in Paris, June 13, 1813, died there, March 7, 1869. Landscape painter, pupil and imitator of Corot. Medals: 3d class, 1841; honourable mention, 1855. Works: Cimabue and Giotto, Island of Capri (1841); Infancy of Bacchus (1844), Chartres Museum; Baptism of Christ (1846); Autumn Evening, Seine at Meudon, Grottos of Cervara (1848); Sunset (1850), Rodez Museum; Street in Rome (1852); Village of Saint Georges (1853); Springtime, Autumn (1855); Autumn Day (1857), Nancy Museum; Banks of the Seine (1863); Banks of the Tiber (1867); Baptism of Christ (1868).

GOVAERTS (Goyvaerts), ABRAHAM, born at Antwerp, baptized Aug. 30, 1589, died there, Sept. 13, 1626. Flemish school; landscape painter in the manner of Jan Brueghel, and possibly his pupil; master of the guild in 1607, its dean in 1623. Works: Oak Wood (1612), Hague Museum; Allegory of Autumn (attrib. to Jan Brueghel), Brussels Museum; Repose of Diana (1614), Bordeaux Museum; Landscape with Abraham's Sacrifice (1615), Brera, Milan; The Four Elements (1624), Brunswick Museum; Wood Landscape with Huntsmen, Göttingen University; do. Schwerin Gallery; Two Landscapes, Augsburg Gallery.—Gaz. des B. Arts (1868), i. 119; Michiels, v. 374; Riegel, Beiträge, ii. 95; Van den Branden, 461; Zeitschr. f. b. K., xvi. 59; xx. 217.

GOW, ANDREW C., born in London in 1848. Genre painter, pupil of his father and student at Heatherly's School of Art. First exhibited picture at Royal Academy, A Suspicious Guest (1870). Member of Institute of Painters in Water Colours in 1868; elected an A.R.A. in 1881. Works: Relief of Leyden (1876); Tumult

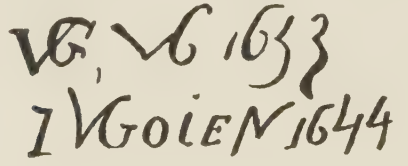


in House of Commons (1877); War Dispatch at Hôtel de Ville, News from the Front (1878); No Surrender, Musical Story by Chopin (1879); Last Days of Edward VI. (1880); Montrose at Kilsyth (1881); Jacobite Proclamation (1882); Consuelo, Trophies of Victory (1883).—Art Journal (1881), 95.

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE, born at Fuendetodos, Aragon, March 30, 1746, died at Bordeaux, April 15, 1828. Spanish school; history, genre, and portrait painter, pupil for five years of Lujan Martinez at Saragossa; spent several years in Rome, painting little, but making a careful study of the great pictures there. In 1772 he took the second prize at the Academy of Parma, and three years later returned to Madrid and painted many genre pictures which soon made him popular. In 1780 he became a member of the Academy of San Fernando, in 1795 director of the same, and painter in ordinary to Charles IV., an honour continued under Ferdinand VII. Goya painted also religious compositions and portraits, but he is best known as a satirist and caricaturist of very remarkable, though eccentric, genius, as his many etchings and sketches abundantly show. He has been called the Hogarth of Spain. Works: Equestrian Portrait of Charles IV., do. of Queen Maria Luisa, Charles IV. on foot, Queen Maria Luisa do., Charles IV. and his Family, Episode in French Invasion of 1808, Scenes of May 3, 1808, thirteen others, Madrid Museum; Equestrian Portrait of Ferdinand VII., do. of Prince of the Peace (Godoy), Madhouse, Bull-Fight, Gallant Dressed, Gallant Nude, and others, Academia San Fernando; Crucifixion, Museo de Fomento; St. Francis Preaching, S. Francisco el Grande, Madrid; Treason of Judas, Toledo Cathedral; Sts. Justina and Rufina, Seville Cathedral; St. Francis de Borja's Farewell to his Family, Valencia Cathedral; Portraits (2), Valencia Museum; do. (2), Louvre; Frescos in Ermita de San Antonio de Florida, Madrid, and Madonna del Pilar, Saragossa.—Stirling, iii. 1260; Viardot, 305; Ch. Blanc, École espagnole; Gaz. des B. Arts (1867), xxii. 198; (1868), xxiv. 169, 385; (1875), xii. 506; (1876), xiii. 336; (1876), xiv. 500; La Ilustracion (1882), i. 371; Madrazo, 404; Portfolio (1879), 38, 67, 99; L'Art (1877), ix. 25; Zeitschr. f. b. K., x. 193; xx. 254.

GOYEN, JAN VAN, born at Leyden, Jan. 13, 1596, died at The Hague in 1656. Dutch school; became pupil of Esaias van de Velde in Haarlem about 1616, after having studied under various artists of no great repute, and made a tour through France. In 1618 settled in Leyden and married; in 1631 removed to The Hague, where in 1640 he was president of the guild. The date 1657, on a picture which he left unfinished at the time of his death, was added by his son-in-law, Jan Steen, who painted in the figures. Works: View of Nymwegen, Grosvenor Gallery, London; River Views (2), Marine, Winter Scene, two others, Fitzwilliam Museum, Cambridge; River Scene (1644), Marine View, Canal in Holland (1647), River in Holland (1653), Banks of Canal (1656), Louvre, Paris; Landscapes (8), Rothan Collection, ib.; River Scene, Lille Museum; View of Dordrecht (1644), Brussels Museum; River Scene (1645), The Valkenhof at Nymwegen, View on the Meuse, Amsterdam Museum; River in Holland, Rotterdam Museum; Halt of Travellers (Sal. Ruisdael?), Darmstadt Museum; Landscapes (4), Cassel Gallery; do. (7), Augsburg Gallery; do. (3, 1629, 1640,

1643), Old Pinakothek, Munich; do. (3, 1633, 1643), Dresden Gallery; View on Canal (1653), Leipsic Museum; Village Scene (1623), Pasture (1635), Brunswick Museum; Flat Country with Halt of Travellers (1628), do. with Peasants Conversing (1631), View of Nymwegen (1642), Fort Lillo on the Scheldt (1643), Gotha Museum; Canal with Boats, Städel Gallery, Frankfort; do. (2), Musée Rath, Geneva; Landscape (1645), Amalienstift, Dessau; View of Fortified Town, Marine (?), Kunsthalle, Hamburg; Winter (1621), Summer, View in the Downs (1629), View of Arnheim (1646), do. of Nymwegen (1649), Winter Landscape (1650), River-Bank, Berlin Museum; Flat Country, Museum, Vienna; Marine View, Academy, ib.; Dutch City (1645), Copenhagen Gallery; Village on Canal, View of Vliessingen (1643), Downs near Scheveningen, Landscape with Skaters (1645), View of the Meuse (1645), Canals with Buildings (2), Hermitage, St. Petersburg; Moordyke, Metropolitan Museum, New York; Castle and Seaport, Historical Society, ib.; Moonlight, River Scene,



Pennsylvania Academy, Philadelphia.—Allgem. d. Biogr., ix. 522; Ch. Blanc, École hollandaise; Dohme, 1ii.; Gaz. des B. Arts (1875), xii. 138, 298; (1878), xvii. 134; Immerzeel, i. 290; Kramm, ii. 596; Kunst-Chronik, xix. 28, 602; Riegel, Beiträge, ii. 352; Zeitschr. f. b. K., ix. 12.

GOYET, EUGÈNE, born at Châlon-sur-Saône, Feb. 7, 1798, died in Paris, May 17, 1857. History and genre painter, pupil of Gros. Son of Jean Baptiste Goyet, genre painter (1779–1854). Medals: 2d class, 1831; 1st class, 1839. Works: Cimabue or the Renaissance of Painting (1831); Chancellor Voysin and Louis XIV. (1833); Christ (1839), Châlon Museum; Foulques de Villaret (1841), Versailles Museum; St. Luke healing a Sick Child (1841), St. Luke's, Paris; Four Evangelists (1842), Church of St. Médard, ib.; Simon the Just, St. Cecilia (1842); St. Germain, Bishop of Auxerre (1843), Montpellier Cathedral; Apparition of Christ to St. James (1844); Jesus in the Garden of Olives (1845); Portrait of Pius IX. (1848); Massacre of the Innocents (unfinished, 1857), Montpellier Museum.—Bellier de la Chavignerie, i. 684.

GOZZOLI, BENOZZO, born in Florence in 1424, died there in 1498. Florentine school. Real name Benozzo di Lese di Sandro; pupil of Fra Angelico, whom he followed to Rome, and his assistant at Orvieto in 1447. He parted from him in 1449, and established himself at Montefalco, near Foligno, where he remained until 1456 and executed many important works in the manner of his master, though they are far from approaching him in spiritual power. Those in S. Fortunato consist of a Madonna with Saints and Angels, an Apotheosis of the titular Saint, an Annunciation, and St. Thomas receiving the Girdle, now in the Museum of St. John Lateran, Rome. In S. Francesco, Benozzo filled the choir with a triple course of episodes from the life of St. Francis, and painted a Madonna and Saints and other frescos in the Chapel of St. Jerome in the same church. In 1456, after painting in Perugia the Madonna and Saints, now in the Academy, Benozzo returned to Florence, and was employed by Piero de' Medici to paint a series of frescos representing the Journey of the Magi to Bethlehem, in the Chapel of the Palazzo Riccardi. In these, like the realists, he made Scripture incidents a vehicle for the treatment of rich costume, animal life, and landscape. In 1463–67 he painted in S. Agostino, San

Gimignano, a series of scenes from the life of St. Augustine, and other subjects in the Pieve. Between 1469 and 1485 he painted, in the Campo Santo, Pisa, a series of frescos representing 24 subjects from the Old Testament, the most pleasing of which is *Noah* and his Family, which contains the charming episode of the vintage and a rich architectural and landscape background. Among his extant easel pictures are the Triumph of St. *Thomas* Aquinas, Louvre; Conception, Pisa Academy; Miracles of St. Hyacinth, Vatican, Rome; Madonna with Saints, Vienna Museum; Miracles of S. Jacinto, Vatican; *Madonna* with Saints, Rape of *Helen*, National Gallery, London; History of Lucretia, National Gallery, Dublin.—C. & C., Italy, ii. 498; Vasari, ed Le Mon., iv. 184; Baldinucci, i. 490; Ch. Blanc, École florentine; Burckhardt, 538; L'Art (1881), xxvii. 125; Lübke, Gesch. d. ital. Mal., i. 318; Gautier, Guide au Louvre, 91.

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GRAAT, BAREND, born in Amsterdam in 1628, died there in 1709. Dutch school; landscape, genre, and history painter, pupil of his uncle, an animal and landscape painter; studied much from nature, and took Pieter van Laar for his model. He established a school of design at his house, where the best artists of his time congregated to draw from life. Works: Home Scene, Buckingham Palace, London; Hunt, Coursing (both with Reinier de Vries), New York Museum.—Immerzeel, i. 290; Kramm, ii. 598.

GRAAUW, HENDRIK, born at Hoorn, North Holland, in 1627, died at Alkmaar in 1682. Dutch school; history and portrait painter, pupil of Pieter de Grebber and of the architect Jacob van Campen; was then employed by Prince Maurice of Nassau to paint frescos in the cupola of the Palace in the Wood, which established his reputation; went in 1648 to Rome, where he was intimate with Poussin; returned after three years, and lived successively at Amsterdam and Utrecht until 1672, when he removed to Hoorn. For the family of Bronckhorst he painted a series of historical and fabulous subjects, which were much admired.—Immerzeel, i. 291.

GRACES, THREE, *Palma* Vecchio, Dresden Gallery; wood, H. 3 ft. 1 in. × 4 ft. 4 in. Three young women, half-length, grouped in a landscape. Sometimes called Palma's daughters, but it is doubtful whether they were painted from three models or from one. In 1525 in collection of Taddeo Contarini, then in Giustiniani and Cornari families; bought from the Procuratessa Cornaro della Casa Grande for 600 ducats. —C. & C., N. Italy, ii. 480; Bottari, Raccolta, vii. 374.

By *Raphael*, Duc d'Aumale, Chantilly; wood, H. $6\frac{3}{4}$ in. × $4\frac{3}{4}$ in. Three Graces, nude, grouped in the classical form, each holding one of the apples of the Hesperides.

Three Graces, Raphael, Duc d'Aumale, Chantilly.

Probably suggested by the antique marble group in the Opera del Duomo, Siena. Painted in Perugia in 1504–5? Passed from the Borghese Collection to M. Reboul,

then through the hands of the Woodburns to Sir Thomas Lawrence; thence to Lord Ward, afterwards Earl Dudley; sold (1885) to Duc d'Aumale for £25,000. Sketch of two Graces in Venice Academy. Engraved by F. Foster; J. K. Sherwin.—C. & C., Raphael, i. 207; Gruyer, Raphael et l'Antiquité, i. 229; Müntz, 90, 220; Passavant, ii. 50; Perkins, 63; Lübke, Raphael, 19, 135.

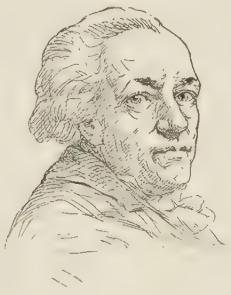
GRACHT, JACOB VAN DER, born at The Hague in 1593, died in 1647. Flemish school; pupil of Raphael van Coxcyen. Principally known through a meritorious work on anatomy for artists, published at The Hague in 1634, but must also have been a good painter, to judge from an excellent portrait by him in the Weimar Museum. Spent most of his life in Italy.—Kramm, ii. 598.

GRAEB, KARL (GEORG ANTON), born in Berlin, March 18, 1816, died there, April 8, 1884. Architecture and landscape painter, pupil of Gerst and of Berlin Academy; visited Switzerland, Southern France, and Paris, and in 1843 Italy and Sicily. Was made court-painter in 1851, professor in 1855, and member of the Berlin Academy in 1860. Great gold medal in 1854; member of Amsterdam and Vienna Academies. Works: View of Palermo (1848); Cross-Way in Ratisbon Cathedral (1850); Interior of Halberstadt Cathedral (1854), Italian Landscape (1855), Cross-Way in a Monastery, Fontana Medina in Naples, Ravené Gallery, Berlin; Strand of Amalfi, Mausoleum of Charlottenburg (1855); City, Castle, and Park of Muskau, Stolzenfels; Graves of Mansfeld Family in Eisleben (1860), View in Halberstadt Cathedral (1860), Thuringian Mill, National Gallery, Berlin; Old City Hall in Berlin (1867); Choir of St. George's in Tübingen (1869); Interior of Synagogue in Prague; two views of ancient Athens and of Olympia, Berlin Museum.—Allgem. Kunst-Chronik, ix. 114; Brockhaus, viii. 254; Rosenberg, Berliner Malerschule, 348; Kunst-Chronik, xix. 445, 462; xx. 181.

GRAEB, PAUL, born in Berlin in 1842. Architecture painter, son and pupil of Karl Graeb; travelled in Germany, Switzerland, and North Italy. Works: Vestibule of St. George's, Tübingen (1869), Raczynski Gallery, Berlin; S. Fosca at Torcello near Venice.—Müller, 215.

GRAEF, GUSTAV, born at Königsberg, Dec. 14, 1821. History and portrait painter, pupil of Düsseldorf Academy under Th. Hildebrandt and W. Schadow; was in Italy in 1846–50, acquired a simpler and grander style, and settled in Berlin in 1852; visited Munich and Paris in 1853, Vienna and North Italy in 1872, London and Scotland in 1873, and Italy in 1874–75. Since 1862 has devoted himself more especially to portrait painting. Member of and professor at Berlin Academy. Works: The Niebelungen Lay (1846); Jephthah and his Daughter; Charlemagne and Wittekind; four scenes from Myth of Hercules and Theseus; Departure of Prussian Landwehr (1860); Voluntary gifts in 1813 (1861), National Gallery, Berlin; Farewell of Lithuanian Landwehrman, Solon, Phidias and Demosthenes (1868–70), Königsberg University.—Illustr. Zeitg. (1880), ii. 345; Müller, 215; Rosenberg, Berliner Malerschule, 137; Leixner, Mod. K., i. 23; ii. 44; D. Rundschau, ix. 470; Zeitsch., xv. 47.

GRAFF, ANTON, born at Winterthur, Switzerland, Dec. 20, 1736, died in Dresden, June 22, 1813. German school; portrait painter, pupil of Johann Ulrich Schellenberg; went about 1756 to Augsburg, whence, being hampered by the guild in the free exercise of his art, he proceeded to Ansbach, where he aided the court-painter Schneider in his portraits of famous personages, and studied industriously after Rigaud and Kupeczky. In 1759 he returned to Augsburg, and soon acquired



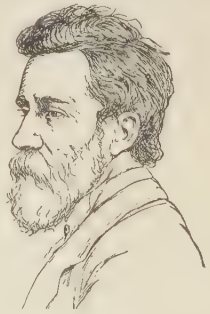
great reputation; in 1766 was called to Dresden as court-painter and professor at the Academy. There he developed an extraordinary activity, painted temporarily also in Berlin and Leipsic, besides making excursions into Southern Germany and Switzerland. According to his own statement, he painted, in 1766–73, 943 portraits and family groups, besides copying old masters for the Russian court and for his own improvement. Works: Portrait of Frederic Augustus of Saxony, do. (3) of himself, of Gellert, and six others, Dresden Gallery; do. of the Actor Eckhoff (1774), Gotha Museum; do. of the Painter Zingg, Saint Gall Museum; seven portraits, Leipsic Museum; six do., Weimar Museum; two do., Zürich Gallery; two do., National Gallery, Berlin; two do., Kunsthalle, Hamburg; Prince Friedrich Albrecht of Anhalt, Brunswick Museum; portraits of himself in Old Pinakothek, Munich, and Christiania Museum; do. of Lessing, Herder, Schiller, Moses Mendelssohn, Weisse, Ramler, Sulzer (Berne Museum), Hagedorn, Tiedge, Gluck, Chodowiecky, King Frederic William II. His son, Karl Anton (born in Dresden, March 10, 1774, died there, March 9, 1832), was an able landscape painter, pupil of Zingg in Dresden.—Allgem. d. Biogr., ix. 565; Brockhaus, viii. 269; Muther, Ant. Graff, sein Leben, etc. (Leipsic, 1881).

GRÄFLE, ALBERT, born at Freiburg, Baden, May 2, 1809. History and portrait painter, pupil of Munich Academy under Cornelius and Schnorr; and in Paris in 1840 under Winterhalter; returned to Munich, went in 1848 to Alsace, where he painted portraits, then to England, again to Paris, and settled in Munich in 1852. Medal, Paris, 3d class, 1846. Works: Madonna, Triumphal Procession of Arminius, Carlsruhe Gallery; altarpieces in Lahr and Dundenheim, Baden; Four Seasons, Royal Palace, Carlsruhe; Procession in Dachau; Intimate Friends at Beethoven's; Dance of Elves; Woman with a Rose, Provinzial Museum, Hanover; portraits of Queen Victoria and Family, Princess of Wales, Crown Prince and Crown Princess of Prussia, Grand Duchess Louise of Baden, Emperor Maximilian and Empress of Mexico.—Müller, 216.

GRAHAM, JOHN, born in Scotland in 1754, died at Edinburgh in 1817. History painter, first apprenticed to a coach painter in Edinburgh, then in London pupil at the Royal Academy, where he exhibited from 1780 to 1797. Appointed in 1798 master of Trustees' Academy in Edinburgh, where he had among his pupils Wilkie, Allan, Burnett, and Gordon. Works: Daniel in Lions' Den (1780); Una (1783); Ceres in Search of Proserpine (1786); Escape of Mary Stuart from Lochleven (1788), Portrait of an Alderman, Stationers' Hall, London; Mary Stuart before Execution (1792); David instructing Solomon (1797); The Disobedient Prophet, National Gallery, Edinburgh.

GRAHAM, MARY, portrait, Thomas *Gainsborough*, National Gallery, Edinburgh; canvas. The Honourable Mrs. Graham, wife of Thomas Graham, of Balgowan, afterwards Lord Lynedoch; full length, standing. Painted in 1778; after death of Lord Lynedoch (1843), came into possession of Robert Graham of Redgorton, who bequeathed it in 1859 to National Gallery. Study for the head in same Gallery. Etched by Waltner; C. O. Murray in Portfolio.—Brock-Arnold, Biog. Great Artists, 50; Portfolio (1880), 2; Athenæum, Aug., 1869, 250.

GRAHAM, PETER, born in Edinburgh in 1836. Landscape painter, pupil of School of Design, Edinburgh; removed to London in 1866; elected an A.R.S.A. in 1860, but resigned in 1877, when he was made an honourable member; A.R.A. in 1877, R.A. in 1882. Paints chiefly Highland scenes with cattle, and rocky shores. Works: Spate in the Highlands (1866), Hermon sale, 1882, £787;

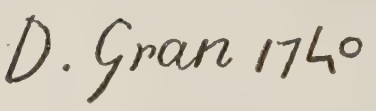


Crossing the Moor (1875); Glint of Sunshine, Gently Heaving Tide (1877); Wandering Shadows (1878); Cloudland and Moor, Sea-Birds, Resting Place (1879); Mountain Road, Scotch Cattle (1881); After Rain (1882); Quiet Noon, Lonely Shore (1883); Dawn, Sea Mist (1884).—Portfolio (1870), 148.

GRAHAM, THOMAS, born in Scotland; contemporary. Figure painter, educated in Edinburgh; studio in London. Works: Monks playing Bowls (1867); The Dominie (1868); Laird's Pew, Billet-Doux (1869); Wayfarers (1870); Imogen in the Cave (1874); The Tire-Woman (1877); Mudlark, Philosopher's Breakfast (1878); Clang of Wooden Shoon (1879); Pleasant Pasture, Spring-Time (1881); Eyes to the Blind (1883); Stobhall—Perthshire (1884).

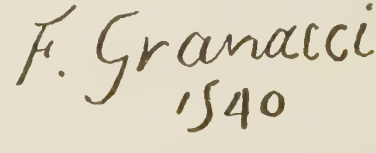
GRAHAM-GILBERT, JOHN, born at Glasgow in 1794, died there, June 5, 1866. Portrait and genre painter, pupil at Royal Academy, London, where he won the gold medal in 1821, then studied for two years in Italy, especially the Venetian masters; returned to London, and in 1827 went to Edinburgh, where he was made member of the Academy in 1830; soon after settled at Glasgow, where his collection of paintings forms a valuable feature of the Corporation Galleries. Works: Women at a Fountain (1846); Roman Girl (1864); Portrait of Walter Scott, National Portrait Gallery, London; do. of Watson Gordon, John Gibson, sculptor, Italian Nobleman, Bandit's Bride, National Gallery, Edinburgh.—Bryan—Graves, 592.

GRAN, DANIEL, born at Vienna or in Moravia in 1694, died at St. Pölten, Nether Austria, April 14, 1757. German school; history painter, said to have studied in Vienna under Ferg and Wernle, and afterwards in Venice under Ricci and in Naples under Solimena, though this is doubtful. After his return from Italy he became the first German fresco painter of his time, and executed frescos and oil paintings for churches and palaces in Vienna and Moravia. Became court-painter between 1720 and 1726. Works: Ceiling frescos, Court Library (1730) and Schwarzenberg Palace, Vienna; do., Summer Palaces at Hetzendorf (1742) and Schönbrunn; do., Schwarzspanier Kirche, Vienna; Holy Family, Vienna Mu-



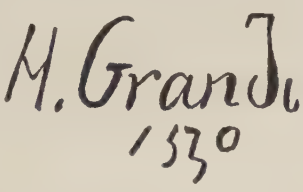
seum; St. Elizabeth, Karlskirche, Vienna.—Allgem. d Biogr., ix. 578; Brockhaus, viii. 280; Wurzbach, v. 307.

GRANACCI, FRANCESCO, born in Florence, July 23, 1477, died there, Nov. 30, 1543. Florentine school; pupil of Domenico and David Ghirlandajo at same time with Michelangelo, with whom he formed an intimate friendship. His early tendency was to imitate the Michelangelesque, at the same time endeavouring to acquire the technical improvements of Mariotto Albertinelli and of Fra Bartolommeo. He was one of those whom Michelangelo invited to Rome in 1508 to aid in the frescos of the Sistine Chapel, but he did not satisfy him, and this led to their estrangement. After that Granacci came under Raphael's influence. On his return to Florence he became Ridolfo Ghirlandajo's partner, and devoted himself chiefly to the painting of banners and stage scenery. Among his best pictures are Virgin in Glory, Uffizi, Florence; Holy Family, Palazzo Pitti, ib.; Virgin and Saints, Academy, ib.; Madonna and Saints, The Trinity, Berlin Museum; The Virgin adoring the Child, Four Saints, Old Pinakothek, Munich; Nativity, Hermitage, St. Peters-



burg.—C. & C., Italy, iii. 534; Vasari, ed. Le Mon., ix. 217; Ch. Blanc, École florentine; Baldinucci, ii. 89; Lübke, Gesch. d. ital. Mal., ii. 181.

GRANDI, ERCOLE DI GIULIO, born in Ferrara about 1462, died there, July, 1531. Lombard school. Called also Ercole da Ferrara. Son of Giulio Cesare Grandi; was in the service of the Duke of Ferrara in 1492–99. He was a disciple of Costa, or rather of Francia as represented by Costa, in his later period. Among his typical works may be cited the Martyrdom of St. Sebastian in S. Paolo, Ferrara, and the St. George and the Dragon in the Corsini Gallery, Rome; Conversion of St. Paul, National Gallery, London.—C. & C., N. Italy, i. 531, 550; Cittadella, Notizie di Ferrara, 422; Vasari, ed. Mil., iii. 141; ed. Le Mon., iv. 247; Burckhardt, 582.



GRANDI, ERCOLE DI ROBERTO, died in Ferrara before 1513. Lombard school. Called also Ercole da Ferrara or Ferrarese. Son of Roberto Grandi, and partner of his brother as a painter and gold-beater in Ferrara in 1479. Salaried by the Duke of Ferrara, by whom he was frequently employed; finished a view of Naples in 1490–93; and painted in 1494 the likeness of Hercules I. for Isabella of Mantua. Vasari, who confounds him with Ercole the disciple of Costa, ascribes to him the frescos in the Garganelli Chapel of S. Pietro, now destroyed. His Capture and Procession to Golgotha in the Dresden Museum (the centre-piece, belonging to these, a Pietà, is in the Royal Institution at Liverpool) show that he was a close follower of Mantegna rather than of Costa. In similar style are: Christ on the Mount, Ravenna Gallery; Crucified Saviour, Museo Civico, Venice; and the Lucretia, Modena Gallery.—C. & C., N. Italy, i. 530; Vasari, ed. Le Mon., iv. 247; ed. Mil., iii. 141; Cittadella, Notizie di Ferrara, 583; Burckhardt, 582.

GRANDSIRE, EUGÈNE, born at Orléans, March 18, 1825. Landscape painter, pupil of J. Noël and Jules Dupré. Teacher of drawing in the École des Arts et Métiers, Paris. L. of Honour, 1874. Works: Pont du Moulin (1865), Orléans Museum; The Brook (1866), Nantes Museum; River Meurthe (1874); Mill of Simoneau, Road to Fountain of St. Guinolé (1877); View near Gratain, Pasture in Sologne (1878); Valley of Plainfaing (1879); Valley of Bains, River Meurthe (1880); Port of Dieppe, Canal at Tréport (1881), Luxembourg Museum; Valley of the Bagnerot in November (1882); The Campine at Antwerp, Dieppe (1883); Kattendyk at Antwerp, Canal at Antwerp (1884); Sunrise, Sunset—Antwerp (1885).—Bellier de la Chavignerie, i. 687.

GRANET, FRANÇOIS-MARIUS, born in Aix, Provence, Dec. 17, 1775, died there, Nov. 21, 1849. Architecture painter, first instructed by an unknown Italian, then by the landscape painter Constantin, and afterwards by David in Paris. In 1802 he went to Rome, where he spent the greater part of his life and painted most of his pictures. They were chiefly interiors of churches, monasteries, etc., with historical scenes. Returned to Paris in 1819, made custodian of the paintings of the Louvre in 1826, and member of the Institute in 1830. After the revolution of 1848 he retired to Aix, and bequeathed to his native city his fortune and all his pictures to found a museum. Medal, 1808; L. of Honour, 1819; Officer, 1833; Order of St. Michael, 1826. Works: Interior of the Coliseum (1806), The Painter Sodoma carried to the Hospital (1815), Interior of the Basilica of St. Francis of Assisi (1823), Ransom of Prisoners in Algiers (1831), Portrait of Himself, Louvre, Paris; Funeral Honours to the Victims of Fieschi's Infernal Machine (1839), Invalides, ib.;

Godfrey of Bouillon hanging up the Trophies from Ascalon in the Church of the Holy Sepulchre, Versailles Museum; Choir in Capuchin Monastery near the Piazza Barbarini at Rome (1819, was repeated fifteen or more times); replica in Buckingham Palace; St. Louis delivering French Prisoners at Damietta (1827), Amiens Museum; Captivity of Vert-Vert (1834), Reception of a Cardinal by Carthusian Monks in Rome (1836), Hermits building a Chapel (1843), Eudorus the Martyr visiting the Catacombs, Michel Nostradamus, Christians drawing a Martyr's Corpse from the Sewers of Rome, A Quarter of an Hour before Service, Celebration of Mass in Reign of Terror (1847), Capuchins Writing (1849), Burial in a Crypt, and several others, Aix Museum; Choir of St. Scolastica at Subiaco, Reception of Jacques de Molay into the Order of Templars (1843), Avignon Museum; Choir of Capuchin Monks of Piazza Barbarini, Examination of Savonarola (1846), Lyons Museum; Ruins of the Coliseum, Dijon Museum; Alchymist's Laboratory, Stafford House, London; Savonarola in his Cell, New Pinakothek, Munich; Jacques Stella in Prison painting the Madonna (1810), Leuchtenberg Gallery, St. Petersburg; Franciscan Monks at Early Mass (1818), Hermitage, ib.; Choir of Church at Assisi, Academy, ib.; Benedictines in the Oratory, New York Museum.—Bellier de la Chavignerie, i. 688; Ch. Blanc, École française, iii.; Larousse, viii. 1453; Meyer, Gesch., 145.

GRANET

GRANGER, JEAN PÉRIN, born in Paris, May 10, 1779, died there, Dec. 1, 1840. History painter, pupil of David, and a skilful imitator of his style. Won the grand prix de Rome in 1801. Painted chiefly Greek and Roman mythology and history. Medals, 1812, 1817, and 1820. Works: Ganymede (1812), Bordeaux Museum; Apollo and Cyparissus (1816), Leipsic Museum; St. Charles Borromeo (1819), Church of St. Sulpice; Homer and Glaucus the Shepherd (1819), Dijon Museum; Titus receiving the Homage of the Campanians (1822), Amiens Museum; Jesus healing the Sick (1839), Notre Dame, Paris; Marshal Boucicault forcing Bajazet to raise the Siege of Constantinople (1840), Versailles Museum; Mercury carrying Bacchus into Olympus, Besançon Museum; Wounded Soldier, Nancy Museum.—Bellier de la Chavignerie, i. 689.

GRANICUS, PASSAGE OF THE, Charles *Lebrun*, Louvre, Paris; canvas, H. 15 ft. 5 in. × 33 ft. 9 in. Alexander, contrary to the advice of his generals, crosses the rapid stream at the head of his cavalry, under a shower of missiles from the Persians, who occupy the opposite bank. He is attacked by Rœsaces and Spithridates, two Persian captains, but, aided by Clytus, overthrows them; and the Macedonian phalanx crossing at the ford, the Persians are put to rout (Plutarch, Alex., xvi.). Series of History of *Alexander*. Engraved by G. Audran (1672).—Landon, Musée, iii. Pl. 45; Filhol, i. Pl. 5.

GRANT, Sir FRANCIS, born at Kilgaston, Perthshire, Scotland, in 1804, died in London, Oct. 5, 1878. Portrait painter, relinquished the law for art, and first became known in 1835–40 as a painter of sporting pictures containing portraits of noted huntsmen and horses, such as Meet of the Queen's Stag-Hounds (1837), and The Melton Hunt (1839), well known through engravings. Later he turned his attention to portrait painting; in 1841 exhibited an equestrian portrait of the Queen, and was elected an A.R.A.; in 1851 became R.A., and in 1866 succeeded Sir Charles Eastlake as P.R.A., and was knighted. His portraits were noted for striking resemblance, elegance, and simplicity. Among his

many distinguished sitters were the Duke and Duchess of Beaufort; Dukes of Cambridge, Roxborough, Rutland, and Buckingham; Duchess of Sutherland; Earls of Derby, Fife, and Elgin; Lords Palmerston, Herbert, and Stanley; Sir Colin Campbell, General J. Sir Hope Grant (his brother), Disraeli, Landseer, Macaulay, and Lockhart.—Ottley; Art Journal (1878), 232.

GRAN VASCO. See *Fernandez* Vasco.

GRANVELLA, NICHOLAS, portrait, *Titian*, Besançon Museum; canvas, figure to hips, large as life. The Chancellor, in state dress, with white beard falling to his chest; the chain of the Golden Fleece round his neck. Painted in Augsburg in 1548.—C. & C., Titian, ii. 183.

GRASHOF, OTTO, born at Prenzlau, Brandenburg, in 1812, died in Cologne, April 23, 1876. German school; history, genre, portrait, and animal painter, pupil of Düsseldorf Academy under Schadow; spent several years in Russia, visited Mexico, and the La Plata States in South America, and settled in 1845 at Cologne. He became blind in 1861. Works: Recha's Salvation (1834); The Cid (1835); Guardian Angel (1845); Christ and Samaritan Woman (1846); Presenting the Sword, Wolves by Dead Horse (1847); Battle of Shumla, Vanguard of Lesgians (1848); Russian Bear Hunt; St. Wassily; Russian Pilgrims; Odalisque; Horsès in Flight; Russian Invalid; Halt of Georgians; Till Eulenspiegel; Fight between Circassian and Russian; St. William; Scene from Nathan the Wise; Portrait of Franz Liszt. Many dog and horse portraits.—Kunst-Chronik, xi. 514.

GRASS, KARL GOTTHARD, born at Serben, Livonia, Oct. 8 (19), 1767, died in Rome, Aug. 4, 1814. Landscape painter, pupil in Zürich of Ludwig Hess, visited Paris in 1801 and with Rehfues went to Italy in 1803, where he spent considerable time in Sicily. Works: Spring Morning in Valley San Angelo di Brolo; Concordia Temple near Girgenti; Falls of Carcacci under Mt. Etna; Idyl after Theocritus; Two views of Mt. Etna (1811).—Brockhaus, viii. 303; Tielemann, Karl Grass (Riga, 1818).

Passage of the Granicus, Charles Lebrun, Louvre, Paris.

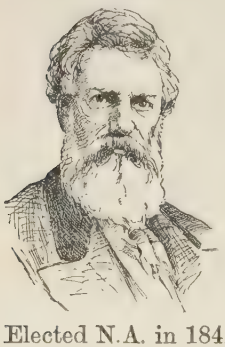
GRASSHOPPER AND ANT (Cigale et la Fourmi), Jehan Georges *Vibert*, Comte de Camondo, Paris. Illustration of La Fontaine, Fables, i. 1. Salon, 1875.

GRASSI, JOSEF, born in Vienna, April 22, 1757, died in Dresden, Jan. 7, 1838. German school; portrait and history painter, pupil of Vienna Academy; was in Warsaw during the revolution of 1793, and

underwent great perils, but escaped by the aid of Kosciuszko. Went by invitation of the Duke of Courland to Sagan, and thence to Dresden, where in 1799 he became professor at the Academy. In 1816–21 was in Rome as director of the Saxon art pensionaries. Distinguished and decorated by the King of Saxony and the Duke of Gotha; also member of several Academies. Works: St. John Baptist, St. Peter, Dresden Gallery; The Arcadians, Callisto asleep, St. Ann instructing the Virgin, Female Figure walking, Fairy on Chariot, Portrait of Duke Frederic IV. of Saxe-Gotha, do. of Minister von Lindenau (1814), and copies after Albani, Correggio, and Raphael, Gotha Gallery.—Allgem. d. Biogr., ix. 592; Wurzbach, v. 314.

GRATELLA. See *Filippi*, Sebastiano.

GRAY, HENRY PETERS, born in New York, June 23, 1819, died there, Nov. 12, 1877. Portrait and genre painter, pupil of Huntington. Visited Europe in 1840, studied in Rome and Venice; went abroad again in 1846, and to Florence in 1871, remaining four years. Elected N.A. in 1842, President of National Academy from 1869 to 1871. Works: Pride of the Village, R. M. Olyphant; Wages of War, Metropolitan Museum, New York; Portrait of William Cullen Bryant, Historical Society, ib.; Cupid begging his Arrow, Pennsylvania Academy, Philadelphia; Judgment of Paris, Corcoran Gallery, Washington; Twilight Musings; Blessed are the Pure in Heart; Truth; Ophelia; Normandy Girl; Jessica or the Pride of the Rialto; Model from Cadore; Immortality of the Soul, Edwin Hoyt; Birth of our Flag (1875); Flower of Fiesole, Just Fifteen (1875), M. O. Roberts, New York; Apple of Discord (1876).—Tuckerman, 442.



GRAYSON, CLIFFORD PREVOST, born in Philadelphia in 1857. Genre painter, pupil of Pennsylvania Academy and in Paris of Gérôme. Works: Breton Idyl (1881); Going to Market (1882); Un fichu temps (1883); Ohe, le canot! (1884); Fisher-children at Concarneau (1885).—Art Journal (1884), 222.

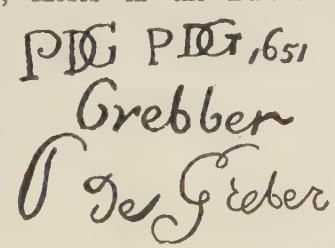
GRAZIANI, ERCOLE, born at Bologna in 1688, died in 1765. Bolognese school. History painter, pupil of Donato Creti (1671–1749, a coronation of Charles V., by whom is in the Bologna Gallery), whom he surpassed in both design and colouring. painted a great number of pictures for public buildings at Bologna and Piacenza, and especially for the churches of Bologna. Works: St. Peter consecrating St. Apollinaris amidst an Assembly of Early Christians, Bologna; Marriage of St. Catherine, St. Ann teaching the Virgin to read, S. Bartolommeo di Reno, ib.; Ascension, Chiesa della Purità, ib.; Annunciation, Madonna delle Rondini, ib.; replica of first-named, and Baptism of Christ, Sant' Apollinare, Rome.

GREATOREX, ELIZA, born at Manor Hamilton, Ireland, Dec. 25, 1820. Landscape painter; settled in New York in 1839. Pupil of Émile Lambinet in Paris, in 1861, earlier helped by the criticisms of Cafferty, W. W. Wotherspoon, and James M. Hart. Has visited Europe repeatedly. Elected an A.N.A. in 1868. Studio in New York. Works: Road Scene in Connecticut; Old House in Bloomingdale; Joy Bridge—Pelt tigor, Ireland; Amsterdam; Fort Hamilton—Long Island; Bay Ridge; Normandy Cottage (1881); Fontainebleau Forest, Cressonières-Veules en Caux (1882); Laurel Run —Virginia; Louis Philippe House in 1683 —Bloomingdale, M. de Mendonça; Somerendyke Lake—Bloomingdale (1884). Kate and Eleanor, daughters of Mrs. Greatorex, also paint and exhibit at the National Academy; they have studied abroad and under their mother, whose studio they share. Miss Kate Greatorex has exhibited: Last Bit of Autumn (1875); Goethe's Fountain —Frankfort (1876); Thistles (1877); Alge

rian Messenger Boy (1882); Hollyhocks (1883). From Yuba's Kitchen—Ober Ammergau, was exhibited by Miss E. Greatorex in 1876, and The Bath in 1884.—Am. Art Rev. (1881), 12.

GREBBER, FRANS PIETERSZ DE, born at Haarlem in 1570 or 1579 (?), died there in 1649. Dutch school; history and portrait painter, pupil of Jacques Savery. Dean of the guild at Haarlem in 1627. Works: Four Banquets of City Guard Officers (1600, 1610, 1619), Haarlem Museum; Lot and his Daughters (?), Schwerin Gallery. —Allgem. d. Biogr., ix. 618; Schlie, 220; Van der Willigen, 135.

GREBBER, PIETER DE, born at Haarlem in 1600, died after 1665. Dutch school; history and portrait painter, son and pupil of Frans Pietersz and scholar of H. Goltzius. His pictures recall Rubens and Lastmann. Works: The Shepherds (1628), Works of Charity (1628), Barbarossa and the Patriarch of Haarlem (1630), Hippocrates refusing the Presents of Artaxerxes (1637), Haarlem Museum; The Apostles giving Alms to the Poor, Oudemannenhuys, Haarlem; Jacob receiving from his Sons the Bloody Garment of Joseph, City Hall, Haarlem; Portraits (3), Moses in the Bulrushes (1634), Dresden Museum; Heraclitus and Democritus, Oldenburg Gallery.—Allgem. d. Biogr., ix. 618; Van der Willigen, 137; Rembrandt, ses Précurseurs, etc., 76.



GRECHETTO, IL. See *Castiglione*, Giovanni Benedetto.

GRECO, EL, born in Greece (or in Venice of Greek parents?) about 1548, died in Toledo in 1625. Spanish school; Real name Domenico Theotocopuli (Teoscopoli); surnamed in Venice, where he studied under Titian, Il Greco (The Greek). Settled at Toledo about 1577, and became known by an altarpiece, Parting of Christ's Raiment, in the sacristy of the cathedral, quite in Titian's style. Called to Madrid to paint at the Escorial by Philip II. His best work is the Burial of the Count of Orgaz, S. Tomé, Toledo. Later he adopted a grayish style of colouring, and greatly deteriorated. He left some good portraits. Works: Dead Christ in the Arms of God the Father, St. Paul, Crucifixion, Annunciation, Holy Family, Baptism of Christ, Male Portraits (8), Madrid Museum.—Stirling, i. 276; Viardot, 107; Ch. Blanc, École espagnole.

GREENGROCER, Gerard *Dou*, Louvre, Paris; wood, H. 1 ft. 3 in. × 9 in.; signed, dated 1647. At right, a woman, the greengrocer, standing behind a table holding balances in her hand; on other side of table,

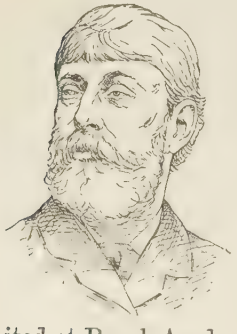
Greengrocer, Gerard Dou, Louvre, Paris.

an old woman counting money; a young servant with a wooden pail, and a boy carrying a vase. The whole is seen through a window, on the sill of which are vegetables and a jug. Beunengen sale, Amsterdam (1716), 1,200 florins; Backer sale, Leyden (1766), 7,150 florins; Randon de Boisset sale (1777), 15,500 livres; Comte de Vaudreuil sale (1784), 16,901 livres; Duc de Praslin sale (1793), 34,850 livres. Engraved by Dambrun.—Filhol, v. Pl. 356.

GREENHILL, JOHN, born at Salisbury in 1649, died in London, May 19, 1676. Pupil of Sir Peter Lely, whose style he imitated both in oil and crayons. Left a few fine portraits, but dissolute habits injured his reputation. Died suddenly by an accidental fall in Long Acre. Works: Bishop Seth Ward, Town Hall, Salisbury; Charles II., Earl of Shaftesbury, National Portrait Gallery, London.—Redgrave; F. de Conches, 60.

GREFE, KONRAD, born in Vienna, Sept. 7, 1823. Landscape painter, pupil of Schindler, then of Vienna Academy under Mössmer and Gsellhofer, but studied chiefly from nature; devoted himself for several years to etching, and since 1855 has painted in water-colours the mediæval churches of Austria. Works: Woodland in Fog, Sunset (1852); Ruin in Park of Schönbrunn, View near the Schneeberg (1853); Ruins near Hainburg, Evening Landscape (1855); Old Jewish Cemetery at Prague (1856); Deserted Mill (1858); Storm Landscape (1859).—Wurzbach, v. 321.

GREGORY, EDWARD JOHN, born at Southampton in 1850. Portrait and landscape painter, pupil of Southampton and South Kensington Art Schools. Elected member of Institute of Painters in Water Colours, where he exhibited his St. George in 1876. First exhibited at Royal Academy in 1875; elected an A.R.A. in 1883. Visited Italy in 1882. Works: Portrait of Duncan McLaren, M.P. (1877); Portrait of Rev. Thomas Stevens (1879); The Signal, A Rehearsal (1882); Piccadilly — Drawing-Room Day, Grand Canal—Venice, Boat-Builder's Yard—Venice, Gates of Arsenal—Venice, Cà d'Oro—Venice (1883); Startled, Fishing in Marlow Backwater (1884).—Art Journal (1883), 95; Portfolio (1878), 161; Mag. of Art (1884), 353.



GREGORY PROMULGATING THE DECRETALS, *Raphael*, Camera della Segnatura, Vatican; fresco, right of window. Pope Gregory IX. (portrait of Julius II.) seated, blessing the Decretals, which he hands to a kneeling jurist of the Consistory; among the prelates around him are Giovanni de' Medici (Leo X.), Alessandro Farnese (Paul III.), and Antonio del Monte. Illustrates the consecration of Canon Law; companion piece to *Justinian* promulgating the Pandects. Painted in 1511. Engraved by Fr. Aquila; Giangiacomo.—Passavant, ii. 87; Müntz, 345; Vasari, ed. Mil., iv. 337.

GREGORY, ST., MIRACLE OF, Andrea *Sacchi*, Vatican; figures life-size. Some ambassadors desiring to carry certain relics into their country were given by Gregory the Great a vase containing cloths which had touched the bodies of saints. They having expressed dissatisfaction at the gift, Gregory took one of the cloths, and, piercing it, showed them, to their astonishment, drops of blood falling from it. Carried to Paris in 1799; returned in 1815.—Landon, Musée, 2d Col., ii. Pl. 41.

GREGORY, ST., SUPPER OF, Giorgio *Vasari*, Bologna Gallery; wood, H. 12 ft. 2 in. × 8 ft. 4 in.; signed, dated 1540. Pope Gregory I. (the Great) always had twelve poor men to sup with him; but one night he saw thirteen at the table, though his steward could count but twelve, and he believed the odd one to be Christ himself. The picture represents this scene. Formerly in refectory of monastery of S. Michele in Bosco. Engraved by G. Tomba.—

Pinac. di Bologna, Pl. 19 ; Vasari, ed. Mil., vii. 664.

GREIL, ALOIS, born at Linz, Upper Austria, in 1841. Genre painter and illustrator, pupil of Vienna Academy under Christian Ruben ; lived alternately in Southern Germany and Upper Austria, and in

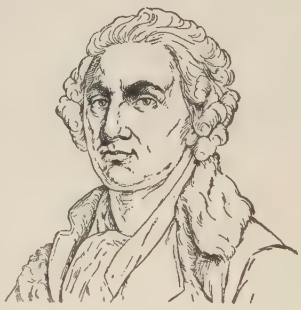
Miracle of St. Gregory, Andrea Sacchi, Vatican.

1873 settled in Vienna. His water-colours fetch high prices, and are to be found in many private galleries. Works : Imperial Huszars marching through Suabian Country Town (1880) ; School Examination (1882) ; Knight Drama (1883). — Neue illustr. Zeitg. (1881), i. 27 ; (1882), i. 8, 14 ; (1883), i. 3.

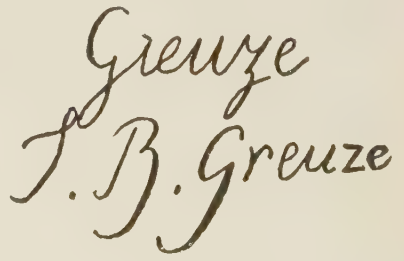
GRENIER DE SAINT MARTIN, FRANÇOIS (Francisque Martin Grenier), born in Paris, July 22, 1793, died there, Dec. 21, 1867. History and genre painter, pupil of Pierre Guérin, of David, and of the École des Beaux Arts. He was a skilful genre painter, and several of his works have been engraved. Medals : 2d class, 1810 ; 1st class, 1834 ; L. of Honour, 1841. Works : Atala Dying (1810); St. Geneviève allaying a Storm (1822, 1827); Sentinel by a Gabion (1822), Montpellier Museum ; Battle of Campillo de Arenas (1823); Surrender of Ulm (1831); Little Peasants surprised by a Wolf (1833), Nantes Museum ; Little Thieves arrested by a Gamekeeper, Old Vagabond (1834); Marriage Proposals (1836); Battle of Muga (1838), Incident in Battle of Austerlitz (1840), Versailles Museum ; Stolen Child (1841), Rodez Museum ; Napoleon's Farewell to his Son (1844) ; Smuggler (1848); Poacher asleep in his Hiding-Place (1855); Rabbit Hunt (1857), Marseilles Museum ; Country Doctor (1859); A Discovery (1863); Young Mother (1864); The Brook (1865). His sons, Henri Gustave and Théophile Yves René, were also painters.—Bellier de la Chavignerie, i. 693 ; Meyer, Gesch., 158.

GRETCHEN. See *Marguerite*.

GREUZE, JEAN BAPTISTE, born at Tournus (Saône-et-Loire), Aug. 21, 1725, died in Paris, March 21, 1805. French school ; genre and portrait painter, pupil in Lyons of Grandon, and in Paris of the Academy in 1755. His picture of the Father reading the Bible to his Children was exhibited and greatly admired in the same year, at the close of which he was taken to Italy by the Abbé Goujenot. After his return he exhibited at the Salons of 1757, 1759, and 1761, at which latter his Accordée du Village (Louvre) excited the greatest enthusiasm. Angry at being received into the Academy (1767) as a genre and not as a history painter, Greuze retired for a time to Anjou, whence he returned to exhibit pictures in his studio which attracted all Paris. He amassed a large fortune, but lost it at the Revolution. Neglected by the public, which admired only the new school of David,



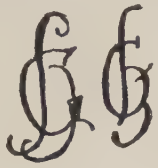
Greuze passed his last years in misery and regret. His wife, Mlle. Babuty, whose charming face appears in so many of his pictures, was an extravagant and worthless woman, from whom he was separated long before his death. Works: Septimius Severus reproaching Caracalla (1769), *Village* Bride (1761), *Broken* Pitcher, Father's Curse, Punished Son, Portrait of Greuze (1761), Portrait of the Painter Jeaurat (1769), two studies of Young Girls, Head of Young Girl, do. of Young Man, Danaë, Artist's and two other portraits, Louvre, Paris; Pelotonneuse, Inconsolable Widow, Female Portrait, two Children's Heads, Duc de Morny, ib.; Return from Tavern, Little Lazy One, Madeleine, and others, Baron Rothschild, ib.; Triumph of Galatea, Study of a Child, Aix Museum; Lady with Spaniel, Angers Museum; Boy's Portrait, Girl's Head, Besançon Museum; Male Portrait, Cherbourg Museum; Psyche crowning Love, Lille Museum; Artist's Portrait, Lyons Museum; Male Portrait, Marseilles Museum; Danaë, Bacchante, Boy's Bust, Male Portrait, Metz Museum; Morning Prayer, Twelfth Cake (1774), Little Mathematician, The Paralytic, Idle Child (1755), six studies of Girls, Montpellier Museum; Portraits of M. de St. Maurice and Son, Nantes Museum; Girl's Head, Narbonne Museum; Old Woman's Head, Nîmes Museum; Male Portrait (1776), Troyes Museum; Napoleon as Consul, Portrait of Fontenelle (1793), Versailles Museum; Old Woman with Crutch, Madrid Museum; Girl with Apple, two studies of Girls, National Gallery, London; La Trompette, two studies of Girls, Buckingham Palace, ib.; Innocence, Portrait of Artist's Mother, South Kensington Museum, ib.; Innocence, Girl with Doves, Reflections, Sir R. Wallace, ib.; Throwing a *Kiss*, Young Girl with Watch, The Letter, Baron Alfred de Rothschild, ib.; Portraits of Madame de Pompadour and of Louis XVI., Hampton Court Palace; Beggar Boy, Fitzwilliam Museum, Cambridge; Interior of Peasant Cottage, Girl with Dead Canary, Boy with Lesson Book, two studies of Girls, National Gallery, Edinburgh; Child's Head, Sulky Boy, Glasgow Gallery; Young Woman and Child, Rotterdam Museum; Portrait of Louis XVI., Carlsruhe Gallery; Emperor Caracalla, Gotha Museum; Young Girl, Old Pinakothek, Munich; do. (1787), Berlin Museum; do., Leipsic Museum; Father reading the Bible to his Children (1755), Dresden Museum; Paralytic with his Children, Young Girl, Boy with School-book, Male Portrait, Hermitage, St. Petersburg; Girl with Doll, Academy, ib.; nine pictures in Leuchtenberg Gallery, ib.; Five Studies of Heads, Academy, Vienna; Others in Liechtenstein Gallery, ib.; Contemplation, Accademia San Luca, Rome; Study for Head in Father's Curse, Museum, New York; Nymph of Diana, Portrait of Louis XVII., do. of Duc de Choiseul, Replica of L'Aveugle trompé, Virginie, two Female Heads, Historical Society, ib. Nearly all of his works have been engraved.—Bellier de la Chavignerie, i. 695; Ch. Blanc, École française; Dohme; Gautier, Guide au Louvre, 184; Gaz. des B. Arts (1860), vii. 349; viii. 195, 236; (1862), xiii. 401, 512; (1870), iv. 277; (1874), x. 193; (1877), xvi. 201; Gon-



court, L'art du XVIII. Siècle, i. 291; Houssaye, Gal. du XVIII. Siècle, iv. 161; Jal, 658; Meyer, Gesch., 7; Renouvier, Hist. de l'art pendant la Revol., etc. (Paris, 1863); Wurzbach, Fr. Maler des XVIII. Jahrh., 35; Zeitschr. f. b. K., xx. 251.

GRÉVEDON, (PIERRE LOUIS) called HENRI, born in Paris, Oct. 17, 1776, died there, June 1, 1860. Portrait painter and lithographer, pupil of Regnault. After exhibiting (1804) a picture of Achilles landing

on the Shores of Troy, for which he received a first-class medal, he spent several years in St. Petersburg, where he painted many flattered portraits, and was made Member of the Academy. In 1812 he went to Stockholm, then painted portraits in England, and after his return to France in 1816 became popular as a lithographer. Medals: 2d class, 1824; 1st class, 1831; L. of Honour, 1832.—Bellier de la Chavignerie, i. 697.



GREVEN, ANTON, born in Cologne in 1810, died there in 1838. Portrait and genre painter, studied in Düsseldorf and Munich. Works: Drinking Monks; Coffee-Drinkers; Knight and his Sweetheart; Count Eberhard the Rauschebart, The Toper (1834).

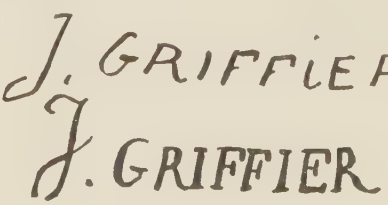
GREY, LADY JANE, EXECUTION OF, Paul *Delaroche*, H. W. Eaton, M. P., London; canvas. Beheading of Lady Jane Grey in the Tower of London, February 12, 1554. She is kneeling upon the scaffold beside the block, her eyes bandaged, her hands extended, while a priest encircles her form with his arm and whispers consolation; at right, the executioner, standing, holding his axe; at left, two women overwhelmed with grief. Painted in 1834. Bought at San Donato sale (1868), 110,000 francs. Engraved by P. Mercury.—L'Illustration (1870), i. 100.

GRIEF. See *Gryeff*.

GRIEN or GRÜN. See *Baldung*.

GRIEPENKERL, CHRISTIAN, born at Oldenburg, March 17, 1839. History and portrait painter, pupil in Vienna of Rahl; a masterly colourist, with a predominant fancy for allegories; executed decorations in the Vienna Opera House with Bitterlich after Rahl's compositions, then in 1878 in the Augusteum at Oldenburg, afterwards in the Academy of Science at Athens, and in the new Houses of Parliament in Vienna. Professor at Vienna Academy since 1875. Works: Œdipus led by Antigone, Scenes from Anacreon, Baron Todesco, Vienna; Myth of Orpheus, Opera House, ib.; Coronation of Esther, Sentence of Haman, Palais Ephrussi, ib.; Poseidon's Wedding Procession, Demons of Storm, Guardian Spirits of the Sea, Baron Sina, Venice; Wedding of Aphrodite and Adonis, Villa Simon, Hietzing, near Vienna; Venus Urania, Genii of Truth and Fancy, Myth of Prometheus, Allegorical Figures of Plastic Art (1878), Augusteum, Oldenburg; Myth of Prometheus, Academy of Science, Athens; thirteen pictures from Antique Mythology and History, House of Lords, Vienna.—Brockhaus, viii. 417; Illustr. Zeitg. (1865); Kunst-Chronik, i.–iv.; xx. 755; Müller, 217.

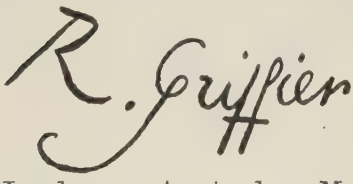
GRIFFIER, JAN, born in Amsterdam in 1656, died in London in 1718. Dutch school; landscape painter, pupil of Roeland Rogman, in whose atelier he became acquainted with Rembrandt, Ruysdael, Adriaan van de Velde, and Lingelbach. In 1667 he went to London, where he painted Italian landscapes with ruins, and views of the Thames. As the latter found great favour, he bought a vessel in 1695 and sailed about between Windsor and Gravesend in order to study coast scenery. In 1695 he sailed for Rotterdam, but was wrecked and lost all his property. Nevertheless, he bought a new vessel and again cruised from place to place to paint. In 1787 he returned to England, where his pictures were greatly valued. Works: Ruins, View of Windsor Castle, Hampton Court Palace; Landscape, Fitzwilliam Museum, Cambridge; View on the Rhine (2), Louvre, Paris; do. Bordeaux Museum; River View, Amsterdam Museum; Landscapes (2), Stuttgart Gallery; do. (2), Augsburg Gallery; do. (2), Brunswick Mu-



seum; Winter Landscape near Leyden, with Skaters, Gotha Museum; do. (15), Dresden

Gallery; Soldiers crossing a River, Stockholm Museum; Rhine Views (2), Vienna Museum; Landscape, Hermitage, St. Petersburg. His younger son, Jan (died about 1750), was noted as a copyist of Claude Lorrain.—Ch. Blanc, École hollandaise; Immerzeel, i. 285; Kramm, ii. 604; Quellenschriften, xiv. 425.

GRIFFIER, ROBERT, born in London, Oct. 7, 1688, died there or in Amsterdam in 1750. Dutch school; son and pupil of Jan Griffier, whom he often surpassed in painting Rhine views, marines, and battle pieces. He had an extraordinary talent for imitation, and deceived even connoisseurs with his clever copies after Wouwerman, Van de Velde, and Saft Leven. Works: Landscape, Amsterdam Museum; do., Darmstadt Museum; do., Schwerin Gallery; do., Hermitage, St. Petersburg.—Immerzeel, i. 296.



GRIGOLETTI, MICHEL ANGIOLO, born at Rorai-grande di Pordenone, Aug. 29, 1801, died in Venice, Feb. 10, 1870. History painter, pupil of Venice Academy. Visited Florence and Rome, and settled in Venice, where in 1839 he became professor at the Academy. His works, distinguished for their fine colouring, recall the old Venetian masters. Works: Jupiter caressing Love (1825); Last Interview of the two Foscari, Museum, Vienna; St. James and St. Joseph, Liechtenstein Gallery, ib.; Francesca da Rimini; Odalisques at the Bath; Jacob receiving Joseph; St. Paul preaching at Ephesus; Prodigal Son; Madonna, St. Anthony's, Trieste; Christ on Sea of Galilee, Brescia Cathedral; Altarpieces for Cathedrals of Erlau and Arad, and Assumption (1846) for Cathedral of Gran, Hungary.—Wurzbach, v. 336.

GRIJFF. See *Gryeff.*

GRIMALDI, GIOVANNI FRANCESCO, born at Bologna in 1606, died in Rome in 1680. Bolognese school. Called sometimes Il Bolognese. Pupil of the Carracci; became one of the leading landscape painters of his day. Employed many years in Rome by different popes, and in Paris by Cardinal Mazarin and Louis XIV. Works: Scenes from Old Testament, Quirinal, Rome; Series of Landscapes, Palazzo Borghese, ib.; Landscapes with Figures (2), Washerwomen, Louvre, Paris; Landscapes, Bibliothèque nationale, ib.; do., National Gallery, Edinburgh; Baptism of Christ, Darmstadt Museum.—Lanzi, iii. 132; Ch. Blanc, École bolonaise; Burckhardt, 764, 808.

GRIMANI, ANTONIO, Doge, portrait, *Titian*, Palazzo Giustiniani, Padua; canvas, H. 3 ft. 10 in. × 3 ft. 3 in. Painted in 1521; in Titian's house till his death; sold in 1581 by Pomponio Vecelli to Cristoforo Barberigo, and inherited by Count Giustiniani. Another, painted same time, in possession of Mr. De Rosenberg, Vienna; and a third, also same date, in Morosini-Gattersburg Collection, Vienna.—C. & C., Titian, i. 243.

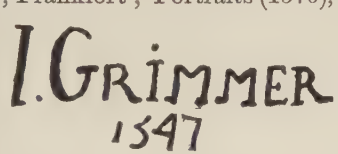
GRIMANI, DOGE, KNEELING BEFORE FAITH. See *Fede.*

GRIMER, ABEL, born at Antwerp about 1575, died there before 1619. Flemish school; history and landscape painter, son and pupil of Jacob Grimer; master of the guild in 1592. Works: Christ bearing the Cross (1593); Skaters under the Bridge of Sint Jorispoort—Antwerp (1604), Th. van Lerius, Antwerp; Christ with Martha and Mary (1614), Brussels Museum.—Van den Branden, 300.

GRIMER, JACOB, born at Antwerp about 1526, died there before May, 1590. Flemish school; landscape painter, pupil of Gabriel Bouwens, Matthys Cock, and Christiaan van den Queeckborne; master of the guild in 1547. One of the best landscape painters of his time. Works: View of the Kiel at Antwerp (1575), City Hall, Antwerp; Village Kirmess (1586), Th. van Lerius, ib.; Legend of St. Eustace, Brussels Museum; Christ and the Adulteress, Ghent Museum.—Rooses (Reber), 116; Van den Branden, 297.

GRIMM, LUDWIG EMIL, born at Hanau, May 14, 1790, died at Cassel, April 4, 1863. History, genre, and portrait painter, pupil in Munich of Karl Hess; took part in the campaign of 1814 against France, returned to Cassel, and in 1815 spent some time in Munich. Visited Italy in 1816, and then settled in Cassel, where he became professor at the Academy in 1833. Works: Madonna (1818); Holy Family; Baptism of the Moors; Death of St. Elizabeth; Hessian Peasant Girl in Sunday Attire; Young Peasant Girl going to Church; Peasant Woman at a Grave; Portraits of Artist, of Ludwig Hassenpflug, Baron von Dörnberg, Clemens Brentano.—Allgem. d. Biogr., ix. 689; Andresen, v. 117.

GRIMMER, HANS, German school, 16th century. Portrait painter, pupil at Mentz of Matthias Grünewald. Works: Altar wings, Städel Gallery, Frankfort; Portraits (1570), Vienna Museum; do., Ratisbon Gallery; Male and Female Portrait,



Germanic Museum, Nuremberg.—Kugler (Crowe), i. 188; W. & W., ii. 440.

GRIMOU (Grimoux, or Grimoud), ALEXIS (Jean?), born at Romont, Switzerland, about 1680, died in Paris about 1740. French school. Trained himself by copying works of Van Dyck and Rembrandt; painted mostly female half figures, represented as singing or playing, or as pilgrims. Received into the Academy in 1705, but struck off the list in 1709 on account of his habitual drunkenness and disorderly life. Works: Portrait of Himself (1724), Man Drinking (1724), Young Officer (2), Female Pilgrim (1729), Louvre; Mme. Lebaïf, Versailles Museum; Portrait of Little Girl, Nîmes Museum; Young Woman, David and Goliath, Besançon Museum; Female Portraits (3), Avignon Museum; Capuchin, Young Pilgrim, Female Musician, Bordeaux Museum; Head of a Young Man, Grenoble Museum; Portrait of an Architect, Nantes Museum; do. of an Actor, Orléans Museum; Artist's portrait, Perpignan Museum; Girl as Page, Basle Museum; Female Portraits (2, 1731), Carlsruhe Gallery; Portrait of Young Man, Städel Gallery, Frankfort; Boy playing a Flute, Dresden Museum; Portrait of a Woman, Dulwich Gallery; copy of Murillo's Good Shepherd, Lord Ellesmere; Woman holding a Mask, M. Furtado; Head of a Young Woman, M. Adolphe Fould.—Bellier de la Chavignerie, i. 699; Ch. Blanc, École française; Lejeune, Guide, i. 422; Mariette, Abecedario, 2.

GRISWOLD, C. C., born in Ohio in 1834. Landscape painter, formerly had a studio in New York; has lived several years in Rome. Elected an A.N.A. in 1866, and N.A. in 1867. Works: Autumnal Scene, December, Last of the Ice (1864); Winter Morning (1865); August Day—Newport (1866); Early Spring (1869); Purgatory Point, Newport, Seaside Landscape (1870); Lago de Nemi (1874); Ponte Nolle across the Tiber (1878), E. B. Haskell; View on the Hudson, J. J. Astor, New York.

GRITTI, ANDREA, Doge, portrait, *Titian*, Palazzo Giustiniani, Padua; canvas, H. 3 ft. 11½ in. × 3 ft. 3 in. Painted in 1524; in Titian's house until his death; sold in 1581 by Pomponio Vecelli to Cristoforo Barberigo; thence passed by inheritance to Count Giustiniani. Many replicas by Titian; copies by Pordenone in Czernin Collection, Vienna, by Tintoretto in Hermitage, St. Petersburg, and by Rubens, exhibited in Royal Academy, London, 1870.—C. & C., Titian, i. 299; Ridolfi, Maraviglie, i. 262; Vasari, ed. Mil., vii. 438.

GROB, KONRAD, born at Andelfingen, Switzerland, in 1828. Genre painter, pupil of Munich Academy under Ramberg, after he had studied (1842–45) the elements of art in Winterthur, and spent many years in Italy. Works: Captured Mouse (1870); Italian Beggar Children; Painting a Peasant Girl; Painter on Study Trip, Zürich Gallery; Visit on the Ladder; Sunday Afternoon in Switzerland; Father Pestalozzi (1879), Basle

Museum. Müller, 218; Kunst-Chronik, xi.; Zeitschr., xii. (Mittheilungen, v. 10).

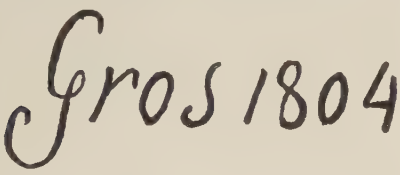
GRÖGER, FRIEDRICH KARL, born at Ploen, Holstein, Oct. 14, 1766, died in Hamburg, Nov. 9, 1838. Portrait painter, self-taught. In 1789 he went with Aldenrath to Berlin, frequented the Academy for some time, then went to Hamburg, and in 1798 studied in Dresden. Painted for several years in Kiel and Copenhagen, and finally settled in Hamburg. Works: Portrait of the Artist, Dresden Gallery; Portraits of Man and Wife (1829), Portrait of Pastor Klefeker, do. of Aldenrath, do. of himself, his adopted daughter, and Aldenrath (conjointly with the latter), Kunsthalle, Hamburg; others in Lübeck, Kiel, Copenhagen Galleries.—Allgem. d. Biogr., ix. 708; Weilbach, 213.

GRÖNLAND, THEUDE, born at Altona, Aug. 31, 1817, died in Berlin, April 16, 1876. Landscape and still-life painter, pupil of Copenhagen Academy; lived then for three years in Italy, as long in England, and twenty-five years in Paris. Settled in 1868 in Berlin, where he had many pupils. Member of Copenhagen Academy. Medals: Paris, 1st class, 1848; 2d class, 1855. Work, Fruit-piece, National Gallery, Berlin. His son, René, born in Paris, Oct. 3, 1849, painted similar subjects.—Weilbach, 213; Jordan, 108; Rosenberg, Berl. Malersch., 352.

GRÖNVOLD, MARCUS, born at Bergen, Norway, July 5, 1845. Portrait and genre painter, pupil of Copenhagen and of Munich Academies, and studied from 1870 to 1878 under Wilhelm Diez, Otto Seitz, and Piloty; won several medals, visited Italy in 1874, Berlin and Düsseldorf in 1876, and Paris in 1878; member of jury at Düsseldorf Exhibition in 1880. Works: The Burgomaster; Consolation; Uninvited Guests; Poachers; Sunday Morning; Scene from Saga of Wieland the Smith, Cologne Museum; Portrait of Knut Baade.—Illustr. Zeitg. (1881), i. 41; Müller, 218; Leixner, D. mod. K., ii. 79.

GROS, ANTOINE JEAN, Baron, born in Paris, March 16, 1771, died there, June 27, 1835. History and portrait painter, son of Jean Antoine, miniature painter, and pupil of David; competed unsuccessfully for the prix de Rome in 1792, supported himself by painting portraits, and in 1793 went to Italy. In 1796 he was presented to General Bonaparte at Milan, and obtained his favour by painting him on the bridge at Arcole. The General had the picture engraved by Longhi, gave the plate to Gros, appointed him review inspector, and put him on the commission charged to select works of art to be sent to France. In 1799 he escaped from Genoa on an English ship, arrived half dead at Antibes, and in 1801 gained at Paris a competition prize for a sketch of Battle of Nazareth, an historical picture never executed. Up to 1812, he painted battles of the Empire and portraits, then was commissioned to paint the cupola of St. Geneviève, which he finished in 1824, when he was ennobled. In 1815 directed the school of David during that painter's exile; in 1816 named member of the Institute, counsellor of Royal Museum, professor of École des Beaux Arts; 1819, Order of San Michel; 1828, L. of Honour. His portrait of Charles X. (1827), some ceilings at the Louvre, and a Hercules exhibited in 1835, were so severely criticised that Gros fell into a state of melancholy and drowned himself. Between 1816 and 1835 he had formed more than four hundred pupils. Works: Girl Bathing (1791), Female Portrait, Besançon Museum; Female Portrait (1798), Marseilles Museum; Battle of Nazareth (1801, sketch), Nantes Museum; Plague of *Jaffa* (1804), Battlefield of *Eylau* (1808), Francis I. and Charles V. visiting the Tombs in St. Denis (1812), Louvre, Paris;

Battle of *Aboukir* (1806), Capitulation of Madrid, Battle of the *Pyramids* (1810), Interview between Napoleon and Emperor of Austria (1812), Louis XVIII. quitting the Tuileries in 1815 (1817), Charles X. at the Camp of Reims (1827), portraits of Masséna and Duc de Bellune, Eugène Beauharnais, King Jerome (1808), Marshal Duroc, Count Daru, General Count Fournier-Sarlovèse (1812), of himself, Versailles Museum; Embarcation of Duchesse d'Angoulême (1819), Bordeaux Museum; Venus and Cupid (1832), Hercules and Diomedes (1835), Portraits of himself and Madame Gros, Toulouse Museum; eleven miniatures, Montpellier Museum; Portrait of Marshal Duroc, Nancy Museum; Portraits of Napoleon, King of Westphalia, King of Naples, Louis XVIII., Charles X., and many contemporary persons



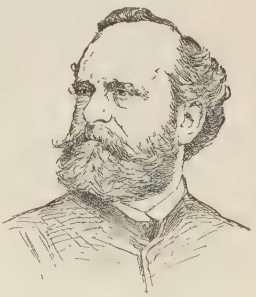
of note.—Delestre, Gros, Vie et Œuvres; Bellier de la Chavignerie, i. 702; Ch. Blanc, École française; Villot, Cat. Louvre; Clusman; Chesneau, Chefs d'École (Paris, 1883); Meyer, Gesch., 109; Kunstblatt (1835), No. 71–73.

GROS, LUCIEN ALPHONSE, born at Wesserling (Alsace); contemporary. Genre painter, pupil of Meissonier; his pictures are well-drawn and characteristic. Medals: 1867; 2d class, 1876. Works: The Miseries of War (1873); The Arquebusier, Fishing with a Line, Cloister of St. Barthelemy at Nice (1874); Conspirators against Cardinal Mazarin, A Smoker, House of a Peasant near Nice (1875); Sitting for a Portrait (1876); Lying-in-Wait, The Critic (1878); The Blow with the Spur (1879); Pergolese in Vernet's Studio (1880); Two Philosophers, A Gentleman (1881); Maurice of Nassau (1884).

GROSCLAUDE, LOUIS, born at Locle, Switzerland, Sept. 26, 1788, died in Paris, Dec. 11, 1869. Genre painter, pupil of Regnault; widely known through his agreeably-composed and well-coloured pictures. Associate member of the Berlin Academy, 1827. Medals: 3d class, 1835; 2d class, 1838; 1st class, 1845; 1st class at Geneva and Brussels. Works: The Drinkers (1827); Soap Bubbles (1833); Toast to the Vintage of 1834 (1835); Military Salute (1837); The Little Breakfast (1838); Fortune-Teller (1839); Three Gossips (1841); Marino Faliero (1842), Drinker (1846), Neuchâtel Museum; Magdalen (1845), Collection of Duke of Treviso; Norma (1845); Saint Cecilia (1848); Reading the News of the Capture of the Malakoff, Two Little Friends (1859); Interior of a Stable near Geneva (1864); Departure of the Enrolled (1869), Musée Rath, Geneva.—Bellier de la Chavignerie, i. 703.

GROSS, RICHARD, born in Munich in 1848. Portrait and figure painter; taken to America in childhood; pupil of the National Academy schools, New York, and studied in Munich. Bronze medal, Royal Academy, Bavaria. Studio in Munich (1882). Works: Savant; Old Nuremberg; Lady of Shalott; Portrait of William Chambers, Lady of the 17th century (1879); Initial Painter (1882).

GROSSE, FRANZ THEODOR, born in Dresden, April 23, 1829. History and portrait painter, pupil of Dresden Academy under Bendemann, whom he assisted in the decoration of the Royal Palace, and then executed



paintings in the Dresden Museum; went in 1858 to Florence, and in 1859 to Rome, where he studied Raphael. After his return he decorated (1864–71) the Loggia of the Leipsic Museum; became professor at the Dresden Academy in 1867. Works: Leda with the Swan (1852), Sketch for Curtain to

Royal Theatre, Dante and Virgil (1879), Allegories in Cupola and Venetian Room (fresco, 1854), Dresden Museum; Scenes from History of House of Solms (1856–58), Castle Wildenfels; Abraham and the Angels (1862); Reign of Creative Power (1865–71, fresco), Leipsic Museum; Myth of Bacchus, cycle in fresco (1877), Foyer, New Theatre, Dresden; Science, Plato and Aristotle with their Disciples, Cicero (1885). Frescos: Aula, St. Afra's School, Meissen; Apollo and Marsyas (1885).—Brockhaus, viii. 535; Illustr. Zeitg. (1872), i. 387; (1873), i. 124; Kunst-Chronik, xx. 700; xxi. 81.

GROTTGER, ARTHUR, born at Ottynowice, Galicia, Nov. 11, 1837, died at Amélies-les-Bains, Pyrenees, Dec. 13, 1867. History, genre, and portrait painter, pupil in Vienna of Karl Blaas; painted many excellent portraits, and, taking up political genre, attained renown through his able and original treatment of patriotic subjects. Works: Meeting of John Sobieski with Leopold I. (1859); Warsaw in seven scenes (1861); Poland in nine, and Lithuania in six pictures (1863); In the Valley of Tears—thirteen scenes (1865).—Allgem. d. Biogr., ix. 784; F. M. Aren, Arth. Grottger; Brockhaus, viii. 546; Illustr. Zeitg. (1866)—(1867)—; Wurzbach, xi. 420.

GROUX, CHARLES CORNEILLE AUGUSTE DE, born at Comines, West Flanders, in 1825, died March 30, 1870. History and genre painter, pupil of Brussels Academy under Navez. Medal, 1857; Order of Leopold, 1860. Works: The Idler; Ash Wednesday; Tavern-Brawl; Last Farewell; Sick Child; The Walk (1855); Saying Grace, Brussels Museum; Protestant Sermon; Death of Charles V.; Citizens of Calais before Edward III.; Pilgrimage; Alms; Doctor's Visit; Decorations in Market Hall at Ypres.

GRUBER, FRANZ XAVER, born in Vienna, Sept. 28, 1801, died there, April 12, 1862. Flower painter, pupil of Vienna Academy, where he obtained four prizes, and of which he became professor in 1835. In 1839 he was made member of the Milan Academy. Works in the Museum, the Academy, and Imperial Library, Vienna. His brother, Karl Franz (1803–45), and his sister, Katharina (1807–59), were also able flower painters.—Allgem. d. Biogr., ix. 791; Wurzbach, v. 379.

GRUND, JOHANN, born in Vienna in 1808. History and genre painter, pupil of Vienna Academy, where he obtained two first prizes; went then to Munich, Düsseldorf, and Paris, lived for some time in Rome, settled in Carlsruhe, and afterwards in Baden-Baden. Works: Child and Guardian Angel (1835); Hungarian Tinker (1838); Bathing Girl (1840); Flight into Egypt, Italian Robber Asleep, Italian Woman and Child, Deborah, Carlsruhe Gallery; Roman Peasant Woman playing with her Child (1843), Vienna Museum; Invalid; Playing Sisters; Girl going to Nunnery; Country Parson's Birthday; Group of three Young Girls (1853), Medea (1855), Last Rose (1865), Fürstenberg Gallery, Donaueschingen; Young Smokers; Margaret in Prison; Deborah; Judith; Hagar and Ishmael; Diana; Esther; Magdalen; Rebekah at the Well (1879); Ganymede (1885).—Müller, 220; Wurzbach, v. 398.

GRUND, NORBERT, born in Prague in 1714, died there in 1767. Genre painter, pupil in Vienna of Ferg; travelled in Germany and Upper Italy, and returned in 1741 to Prague, where he soon became the favourite and the most prolific painter of his time. His numerous excellent pictures, consisting of battle scenes, kirmesses, pastorals, and children's play scenes, landscapes, and marines, are in private collections in Prague and in the castles of the Bohemian nobility. A Rural Dance, and A Banquet in a Garden, attributed to him, in the Dresden Gallery.—Allgem. d. Biogr., x. 34; Wurzbach, v. 397.

GRUNDMANN, OTTO, born in Dresden in 1848. Portrait and genre painter, studied under Professor Hübner and Van Lerius,

and in Dresden, Antwerp, Düsseldorf, and Paris. In 1876 became one of the directors of the Boston Art Museum drawing and painting schools. Medal at Dresden. Paints chiefly interiors with figures, especially fishermen. Works: The Lorelei; Scene from Schiller's Kabale und Liebe; Portrait of Rev. Dr. Waterston and of Franklin.

GRÜNENWALD, ALEXANDER, born in the Rosenau, near Coburg, March 22, 1849. Genre painter, pupil of Munich Academy under Strähuber, Anschütz, and Diez; studied especially the Dutch masters of genre; visited England in 1875. Works: Meeting after Boar-Hunt (1875); End of Card Game (1876); Lansquenets at Dice (1877); Retainer (1878).—Müller, 221.

GRÜNENWALD, JAKOB, born at Bünzwangen, Würtemberg, Sept. 30, 1821. History and genre painter, pupil of Stuttgart Art School under Dietrich and Neher; continued his studies in Munich, and became professor at the art-school of Stuttgart in 1875. Works: Christ healing the Sick; Bridal Couple at Grandmother's; Shepherd's Return; Hail-Storm (1865), Stuttgart Gallery; Interrupted Wedding Procession (1868); Return Home; German Family of 16th Century (1879); Surprised Gypsies; Battle of Sendling (fresco, 1863), National Museum, Munich.—Brockhaus, viii. 572; Kunst-Chronik, xiv. 78; Müller, 221.

GRÜNEWALD, MATTHIAS, born at Aschaffenburg, died there after 1520. German school; history painter, one of the great masters, styled by Sandrart the German Correggio, with whose works his show a striking affinity; lived in his native town and in Mentz the greater part of his life, but called by contemporaries Matthes von Aschaffenburg. Works: Altar of Isenheim, Colmar Museum; St. Lawrence, St. Cyriac, Frankfort Museum; Conversion of St. Maurice, Old Pinakothek, Munich; Resurrection, Basle Museum (lately contested); St. Anthony, Cologne Museum; Crucifixion, Schleissheim Gallery; Last Judgment, Germanic Museum, Nuremberg; several (recently verified), Vienna Museum.—Allgem. d. Biogr., x. 52; Ch. Blanc, École allemande; Dohme, 1i.; Förster, Denkmale, VIII. iii. 11; Kunstblatt (1841), 104; (1846), 32, 48; Kunst-Chronik, xv. 633; xvi. 721; Repertorium f. K., i. 411; vii. 133, 245; Woltmann, D. Kunst i. Elsass, 247; W. & W., ii. 436; Zeitschr. f. b. K., i. 257; vi. 138; viii. 321.

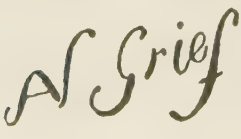
GRUSS, ANTON, born at Schaab, Bohemia, in 1804, died in Vienna in 1872. History painter, pupil of Prague Academy under Kadlik; became director of the Harrach Gallery in Vienna. Works: St. Aloysius (1839); St. Peter and St. Paul; Madonna; St. Wenceslaus; Last Judgment; Faith, Hope, and Love.—Allgem. d. Biogr., x. 66.

GRUSS, JOHANN, born at Schaab, Bohemia, Nov. 22, 1790, died in Leitmeritz, Aug. 8, 1855. History painter, pupil of Prague Academy; perfected himself by copying in the Prague and Dresden Galleries. Works: Great Altarpiece, Stadtkirche, Reichstadt; St. Philomena; St. Cecilia.—Allgem. d. Biogr., x. 67.

GRÜTZNER, EDUARD, born at Gross Carlowitz, Silesia, May 26, 1846. Genre painter, pupil of Munich Academy and of Piloty; devoted himself to humourous genre, and at once attained great success with his scenes from Shakespeare. Afterwards the amusing sides of monastic and hunting life became his principal themes. Professor at the Munich Academy. Gold medal, Berlin, 1872. Honorary Member of Munich Academy, 1885. Works: The Seven Arts; In the Convent Cellar; Tasting Wine; Sleepless Night; Falstaff at the Inn (1869); Tippling Scene from Ivanhoe; Falstaff reviewing his Recruits; Falstaff and Companions in Woods (1870); Scene from

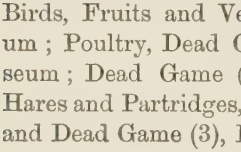
As You Like It; Scene in the Wardrobe, Scene from Merry Wives, Mephistopheles behind the Scene, Unmistakable Defeat (1873); Capuchin mending his Cowl; Difficult Choice; Ekkehard and the Cellarer; Hunter's Cant (1874); Convent Brewery; Once and Now (1877); Humourous Reading in Convent Library (1879); Art Amateur in Curiosity Shop, Sunday Hunter (1880); Siesta in the Monastery, Bright as Gold (1881); Peasant Theatre (1882); Tavern Scene (1883); Monastic Hospitality, Silesian Tippler and the Devil (1884); The Convent Pike, In the Liquor Shop, Game of Tarock, Faust in Auerbach's Cellar (1885); Abbe's Weakness, Testing Wines, John D. Lankenau, Philadelphia.—Brockhaus, viii. 578; Illustr. Zeitg. (1874), i. 371; ii. 190; (1878), i. 7, 13; ii. 285; (1881), ii. 368; (1882), ii. 9, 608; (1884), i. 479; Deutsche illustr. Zeitg. (1885), i. 98; Die Kunst für Alle, i. 75; Kunst-Chronik, v. 122; ix. 240; x. 475; xix. 486; xx. 744; Müller, 222; Zeitschr. f. b. K., viii. 121; x. 31.

GRYEFF (Grief, Grijff), ADRIAAN DE, born at Antwerp (?) in 1670 (?), died at Brussels (?) in 1715. Flemish school; landscape, animal, and still-life painter in the manner of Jan Fyt. There is no evidence of his birth at Antwerp, where he appears first in 1689, when married; seems to have lived at Brussels until 1692, then settled at Antwerp, where he entered the guild in 1699. Said to have afterwards returned to Brussels. Works: Landscape with Dead Game, Huntsman and Dogs, Louvre, Paris; Dead Birds, Fruits and Vegetables, Lille Museum; Poultry, Dead Game, Cherbourg Museum; Dead Game (2), Rouen Museum; Hares and Partridges, Dijon Museum; Dogs and Dead Game (3), Basle Museum; Landscapes with Dead Game and Dogs (2), Poultry Yards (2), Hermitage, St. Petersburg; Allegory on War and Peace, New York Museum; Dogs and Game, Historical Society, New York; Rabbits and Fowl, Mrs. Joseph Harrison, Philadelphia. — Van den Branden, 1106.



GSELLHOFER, KARL, born in Vienna, Oct. 28, 1779, died there, May 17, 1858. History, portrait, landscape, and miniature painter, pupil of Vienna Academy under Füger; became professor there in 1819. Many of his landscapes are in the collections of the Imperial family.—Wurzbach, v. 403.

GUARDI, FRANCESCO, born in Venice in 1712, died in 1793. Venetian school; architecture and landscape painter, pupil and imitator of Canaletto; painted many views of Venice, which, though less precise in perspective and architectural detail than those of his master, are charming in style and execution. Works: View of Venice, S. M. de la Salute, Fête of Corpus Domini, Fête of Jeudi Gras, Procession of Doge to S. Zaccaria, Grand Hall in Palazzo Ducale, Louvre, Paris; Isle of S. Giorgio, Museo Civico, Venice; Views (2) in Venice, Verona Museum; Views in Venice (3), Bergamo Gallery; Grand Canal, Fondaco dei Tedeschi, Modena Museum; Interior of S. Marco, Brussels Museum; Views (2) in Venice, Nantes Museum; do. (4), Berlin Museum; View in Venice, Church and Piazza of S. Marco, National Gallery, London; View on the Grand Canal, Seven Views of Venice, Bridgewater Gallery, ib.; Church on Grand Canal, South Kensington Museum, ib.; Views in Venice, Fitzwilliam Museum, Cambridge; Church of San Giorgio, Piazetta of San Marco, Glasgow Gallery; The Doge's State Barge, National Gallery, Dublin; The Rialto, Santa Maria della Salute—Venice, New York Museum.—Seguier; Wurzbach, vi. 7.



GUARIENTO DA PADUA, 14th century (1316–75). Venetian school. He painted frescos in the Eremitani, Padua, which, though much repainted, show that he inherited the Byzantine manner of the prede-

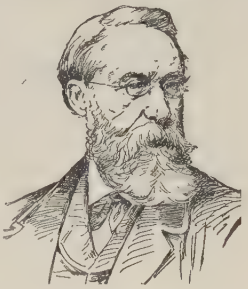
cessors of Cimabue and Giotto. He was the first to adorn the Sala del Gran Consiglio, Venice, in 1365, with a Paradise, afterward replaced by Tintoretto. A Crucifixion by him is in the Pinacoteca, Bassano, and frescos in the choir of the Eremitani, Padua.—C. & C., Italy, ii. 252; Vasari, ed. Le Mon., vi. 86; xi. 333, N. 3; Ridolfi, Le Maraviglie dell'Arte (Venice, 1648), 27; Burckhardt, 521.

GUASTA, BENVENUTO DI GIOVANNI DI MEO DEL, died in 1517 (?). Sienese school. Described in a record of 1455 as employed in the baptistery of S. Giovanni, Siena, but his first extant picture (1466) is the Annunciation in S. Girolamo, Volterra. Its counterpart is in the sacristy of SS. Piero e Paulo at Buonconvento. Other of his pictures are in the Siena Academy, and in churches there. His hard and precise style somewhat resembles that of Il Vecchietta.—C. &. C., Italy, iii. 70; Vasari, ed. Le Mon., iv. 163; xi. 173; xii. 85; Lübke, Gesch. ital. Mal., i. 385.

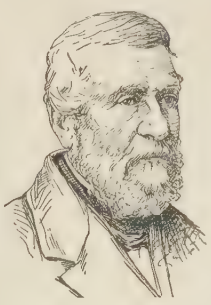
GUASTO, MARQUIS DEL. See *Avalos*.

GUAY, GABRIEL, born in Paris; contemporary. Genre painter, pupil of Gérôme and of Lequien. Medal, 3d class, 1878. Works: Ulysses suspended over Charybdis (1873); Slumber, After the Ball (1874); In Carnival, Incorruptible (1876); In the absence of the Master, Latona and the Peasants (1877); The Levite of Ephraim (1878); The Tallianum during the Persecution (1880); Mater Amabilis, Souvenir de Veules (1881); La Source, Cosette (1882); Father Rabu, Mother Race (1884); The Wounded Dove (1885); Birth of Spring, Mrs. D. D. Colton, San Francisco.

GUDE, HANS FREDRIK, born in Christiania, March 13, 1825. Landscape and marine painter, pupil of Andreas Achenbach, and of Düsseldorf Academy under Schirmer; visited Norway in 1843–46, lived in Christiania in 1848–50, became professor at the Düsseldorf Academy in 1854; went to England in 1862, and to Carlsruhe in 1864 as professor at the art-school. Since 1880, professor at Berlin Academy. Member of Amsterdam, Rotterdam, Stockholm, Berlin, and Vienna Academies. Great gold medal in Berlin (1852 and 1860) and Weimar (1861). Medal, Paris, 2d class, 1855, 1861, 1867. Numerous Orders. Works: High Plain with Reindeer (1847); Bridal Procession on Hardanger Fjord (1848); Birch Wood (1848), Christiania Gallery; Four landscapes from Sogne (1849–50), Oscarshall, near Christiania; Night-Fishing in Norway (1851); Mountainous Landscape with Pine Wood (1852); Funeral in Sogne Fjord, Lledr Valley in Wales, Stockholm Museum; Norwegian Mountains; Mountain Shepherdesses with Herd; Fishermen in Evening Landscape; Summer Evening on Norwegian Lake (1851, figures by Tidemand), Norwegian Coast (1870), National Gallery, Berlin; Christiania Fjord (1857), Kunsthalle, Hamburg; Norwegian Harbour of Refuge (1873), Bremen Gallery; do., Carlsruhe Gallery; Calm-Sea, Cologne Museum; do., Stuttgart Gallery; Chiem Lake, Vienna Academy; Harbour of Christiania; Pilot-House on Norwegian Coast; View on Nether Rhine; Scotch Landscape (1878).—Illustr. Zeitg. (1882), i. 387; Kunst-Chronik, v. 124; W. Müller, Düsseldf. K., 311, 343; Wiegmann, 388; Zeitschr., vi. 176; xvi. 151; xxi. 40.



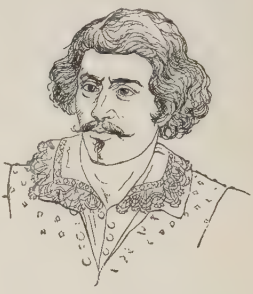
GUDIN, (JEAN ANTOINE) THÉODORE, born in Paris, Aug. 15, 1802, died at Boulogne-sur-Seine, April 11, 1880. Marine painter, pupil of Girodet-Trioson, but soon abandoned his style. His early and best pictures, landscapes, and marines, are fine in colour and bold in execution, but the later are tame and conventional in style.



He was marine painter to the court under Louis Philippe and Napoleon III. Medals: 2d class, 1824; 1st class, 1848, 1855; L. of Honour, 1828; Officer, 1841; Commander, 1855. Works: Return of the Fishermen, Burning of the Kent (1827); Rescue of the Passengers of the Colomb, Frigate Siren in a Gale, Explosion of the Emperor's Fort at Algiers, View of Constantinople looking toward Pera, View of Salenelles at the Mouth of the Orne, Schooner Hazard captured by Boarding (1830 to 1840); On the Shore of the Channel, Evening on the Shore of the North Sea (1879), Sunrise on the Ile de Bourbon, Sun rising over Vesuvius (1880); Sixty Marines (1838–55), Versailles Museum; View of Havre, Avignon Museum; Devotion of Captain Desse, Bordeaux Museum; Others in Nantes, Perpignan, and Rodez Museums; Coast Scene, Brussels Museum; Fishermen on the Beach, Kunsthalle, Hamburg; View on French Coast (1826), Schwerin Gallery; Coast of Brittany (1844), Smugglers on Coast of Biscay (1845), National Gallery, Berlin; Coast Scene (1839), Storm at Sea (1843), Ravené Gallery, ib.; Shipwreck on Coast of Genoa (1837), Agitated Sea (1839), Leipsic Museum; Naval Battle in Time of Louis XIV. (1852), Dresden Gallery; Agitated Sea with Vessels, Basle Museum.—Art Journal (1880), 300; Bellier de la Chavignerie, i. 706; Kunst-Chronik, xv. 450; Illustr. Zeitg. (1880), i. 37.

GUELDRY, JOSEPH FERDINAND, Genre and portrait painter, pupil of Gérôme; member of Inst. Medal, 3d class, 1885. Works: Regatta at Joinville (1881); Arrival from Cruise (1882); Ferry-man at Bry-sur-Marne (1883); On the Bluff (1884); Foundry (1885).

GUERCINO, IL, born at Cento, Feb. 8, 1591, died in Bologna, Dec. 22, 1666. Bolognese school. Real name Giovanni Francesco Barbieri, but called Guercino because he squinted. Son of a peasant and mostly self-taught, but studied the works of the Carracci; afterward studied under Benedetto Gennari and later in Venice and Bologna. Went to Rome in 1621, returned to Cento in 1623, and in 1642 established himself in Bologna. His house in Cento, Casa di Guercino, contains many of his works; others are in the Church del Rosario. His statue by Galletti is in the Piazza. Guercino painted at first in the manner of the Carracci, but afterward inclined to imitate Caravaggio, and a few of his latest works approach the manner of Guido; but he is very unequal, and some of his pictures are crude and marked by an insipid mannerism. His masterpiece is St. *Petronilla* raised from the Tomb, Capitoline Gallery, Rome. Works: Investiture of St. Guglielmo (1620), St. John Evangelist, Death of St. Peter Martyr, Vision of St. *Bruno* in the Desert, Bologna Gallery; St. Sebastian (2), *Madonna* della Rondinella, *Apollo* and Marsyas, St. Peter raising Tabitha, Moses, St. Peter, Susanna at the Bath, Palazzo Pitti, Florence; Samian Sibyl 1651), *Endymion*, Uffizi, ib.; Dying *Cleopatra*, Death of Cato, Holy Family, Palazzo Brignoli-Sale, Genoa; Mutius Scævola, Palazzo Palavicini, ib.; Andromeda, Death of Cleopatra, Palazzo Balbi, ib.; Dismissal of *Hagar*, Brera, Milan; *Magdalen*, Marriage of St. Catherine, Deposition, Naples Museum; *Mater* Dolorosa, Return of the Prodigal, Palazzo Borghese, Rome; Persian *Sibyl*, St. *Petronilla*, Cleopatra and Octavius, *John* Baptist, Capitol Gallery, ib.; *Aurora*, Fame with Force and Virtue, Palazzo Ludovisi, ib.; Christ at the Well, Ecce Homo, St. Jerome, Palazzo Corsini, ib.; Death of *Dido*, Palazzo Spada, ib.; Incredulity of St. *Thomas*, St. *Margaret* of Cortona, *Magdalen*, Vatican, ib.; Martyrdom of St. *Peter*, *Mars*, Venus and Cupid, Modena Gallery; Ecce Homo, St. Francis of Assisi, St. Jerome, St. Elizabeth Queen of Hungary, St. James, St. Frances, Return of Prodigal, and others, Turin Gallery; Ma-



donna and Saints, Brussels Museum; *Venus* and Adonis (2), Birth of Adonis, *Cephalus* and Procris, *Diana*, Semiramis, *Dorinda* Wounded, *Lot* and his Daughters, Holy Family, and others, Dresden Museum; *Christ* crowned with Thorns, Madonna, Old Pinakothek, Munich; Prodigal Son, Return of Prodigal, St. John in the Desert, Soldier counting Money, Museum, Vienna; Saint and Angel, Liechtenstein Gallery, ib.; *Lot* and his Daughters, Madonna, Raising of *Lazarus*, *Salome* receiving Head of John Baptist, Vision of St. *Jerome*, SS. Benedict and Francis of Assisi, *Madonna* with Patron Saints of Modena, *Hersilia* separating Romulus and Tatius, *Circe*, St. *Cecilia*, John Baptist, Portrait of Guercino, Louvre, Paris; St. Peter in Prison, Susanna at the Bath, St. Augustin, Magdalen, Allegory on Painting, Diana, Disinterested Love, Madrid Museum; Angels weeping over Dead Christ, National Gallery, London; Beatrice *Cenci*, Bridgewater House, ib.; St. Cecilia, Dulwich Gallery; *Assumption*, Martyrdom of St. *Catherine*, St. Jerome, Hermitage, St. Petersburg. — Calvi, Life (Bologna, 1808); Malvasia, ii. 255; Lanzi, iii. 108; Ch. Blanc, École bolonaise; Dohme, 2iii.; Meyer, Künst. Lex., iii. 1.

GUÉRIN, (JEAN BAPTISTE) PAULIN, born in Toulon, March 25, 1783, died in Paris, Jan. 19, 1855. French school; history and portrait painter, pupil of Vincent. His pictures are heavy in style, though good in colour. Medal in 1817; L. of Honour, 1822; professor, same year. Works: Cain after Murder of Abel (1812); Christ Dead (1817), Catholic Church in Baltimore; Christ on the Virgin's Knees (1819); Anchises and Venus (1822); Ulysses resisting the Attacks of Poseidon (1824), Rennes Museum; Adam and Eve expelled from Paradise (1827); Holy Family (1829), Toulon Cathedral; Death of Christ, Church of Noailles; Chevalier Rose during the Plague at Marseilles (1834); St. Catherine (1838), St. Roch, Paris; Revery, Conversion of St. Augustine (1844); Ann of Austria, Regent, Portraits of Marshals Rochefort, Roquelaure, and Duke de Châtillon, Versailles Museum.—Bellier de la Chavignerie, i. 714.

GUÉRIN, JEAN MICHEL PROSPER, born in Paris, March 23, 1838. History and portrait painter, pupil of H. Flandrin, Dumas, and Cornu. Medal, 1867. Works: Before the Feast of Bacchus (1865); Hagar, The Refuge (1867); Pietà (1868); St. Cecilia dying hears a Celestial Concert (1869); The Danaides (1876); The Golden Age (1877); St. Mary of Egypt (1878); Souvenir of Carnival (1879); Love of Thetis and Peleus (1880); Ugolino and his Children (1882); St. Agnes (1885).

GUÉRIN, PIERRE NARCISSE, Baron, born in Paris, May 13, 1774, died in Rome, July 16, 1833. French school; genre painter, pupil of Regnault; became one of the most successful painters of his day, and had among his pupils Géricault, Sigalon, Delacroix, and Ary Scheffer. His pictures, though masterly in technique, and correct in drawing, are treated in a somewhat cold and stiff style. Guérin won the grand prix de Rome in 1797. L. of Honour, 1803; Order of St. Michael, 1819; was made Member of Institute same year; appointed director of the French Academy in Rome, 1822; Baron, 1829; Officer of the L. of Honour, 1832. Works: Offering to *Æsculapius* (1795), Louvre, Paris; Murder of Geta, Coriolanus and the Body of Brutus (1796); Death of Cato (1797); Return of Marcus Sextus (1799), Louvre; Orpheus weeping over the Grave of Eurydice (1801); Phædra and Hippolytus (1802), Louvre; Replica in Bordeaux Museum; Napoleon pardoning the Rebels

in Cairo (1806), Versailles Museum ; *Andromache* and Pyrrhus (1810), Louvre, Replica in Bordeaux Museum ; Cephalus and Aurora (1810) ; Dido listening to Story of *Æneas* (1817), Louvre ; *Clytemnestra* urged by Egisthus to murder Agamemnon (1817), Louvre ; Murder of Priam, St. Louis rendering Justice, Angers Museum ; Death of Marshal Lannes in Battle of Essling, Valenciennes Museum ; Portrait of Henri de la

GUERIN 8n7

Rochejacquelin (1817).—Bellier de la Chavignerie, i. 714 ; Ch. Blanc, École française ; Larousse ; Lenormant, B. Arts et Voyages, i. 142 ; Meyer, Gesch., 125.

GUESNET, LOUIS FÉLIX, born at Fitz-James (Oise), April 27, 1843. Genre painter, pupil of Lamothe. Medals : 2d class, 1872 ; 1st class, 1873. Works : Mazeppa (1872); Roland at Roncevalles (1873); Barbarians in a Roman Villa (1875) ; Hunting (1882).

GUET, CHARLEMAGNE OSCAR, born in Meaux (Seine-et-Marne), Jan. 24, 1801, died in Paris, Nov. 29, 1871. Genre painter, pupil of Hersent and of Horace Vernet. He gathered his subjects from many countries, and exhibited regularly from 1819 to 1850. Medals : 2d class, 1822 and 1831 ; 1st class, 1839 ; L. of Honour, 1846. Works : Cuirassiers of the Guard (1822); Little Organ-Player ; Soldier's Return ; Military Stable ; Oyster-Bed at Grandville ; Fishermen of Grandville and Cancale ; A Barbarism ; Trout-Fishing ; Pluck the Rose in the Morning of Life ; The Panniers, Marino Faliero and Helena ; Norman and Breton Sailors ; Sick Child ; Phœbus and Mme. Gondelaurier ; Phœbus and Esmeralda with Falourdel ; Return from the Fields ; Return from Market ; The Fountain ; Mother's Caresses ; Preparing for the Ball ; Magnolia ; Woman Bathing ; Revery, Coming from the Bath.—Bellier de la Chavignerie, i. 717.

GUEVARA, JUAN NIÑO DE, born at Madrid in 1632, died at Malaga in 1698. History painter, pupil of Miguel Manrique and of Alonso Cano. His works in Malaga, Granada, and Cordova have been compared to those of Van Dyck.

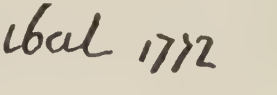
GUFFENS, GODFROID, born at Hasselt, Limburg, July 23, 1823. History painter, pupil of Antwerp Academy under Nicaise de Keyser, then with his fellow-student Jan Swerts visited Paris in 1847, the art centres of Germany in 1850, and Italy in 1850–52. After their return they worked conjointly until 1874, when Swerts became director of the Prague Academy. In 1858 they were sent by the government to Munich, to report on the first great German Art exhibition, which caused the exhibition in Brussels in 1859 of cartoons by Cornelius, Kaulbach, Schwind, etc., greatly influencing Belgian art. Honorary member of Munich, Dresden (1859), and Amsterdam (1861) Academies, of German Art Union (1859); corresponding member of Institut de France (1873); member of Brussels (1876) and Antwerp (1880) Academies. Gold medals, Brussels, 1848, 1851 ; Order of Leopold, 1855 ; Officer, 1869 ; Baden Order of Zähringer Lion, 1860 ; Order of Oaken Crown, 1861 ; Weimar Order of White Falcon, 1865 ; Papal Order of Gregory, 1871 ; Order of Francis Joseph, 1875. Removed from Antwerp to Brussels in 1871. Works : Galileo in Prison ; Coronation of Virgin ; Count van Looz granting Community of Hasselt the Privilege of City ; Scene from Destruction of Pompeii ; Prayer of the Three Sisters ; Imprisoned Blanca von Felsenstein in Prayer ; Christ allaying the Storm ; Hymnus Mysticus ; Lucretia and her Women ; Pausias and Glycera ; Rouget de Lisle singing the Marseillaise for the First Time, Pennsylvania Academy, Philadelphia ; Julia and her Mother ; Return from Holy Sepulchre, Altarpiece with Madonna and Saints ; Portraits. Frescos : Seven Sorrows of the Virgin (1855–70), Notre Dame at St. Nicolas, near Antwerp ; Scenes from Life of Christ (1859–71), St.

George's, Antwerp ; Episodes in History of Flanders (1861–69), Town Hall, Ypern ; Christ and Two Angels (1870), Ince Blundell Hall, near Liverpool ; Scenes from Local History (1873–75), Town Hall, Courtray ; Fall of Man, Redemption, Baptism of Christ (1879), St. Quentin's, Hasselt ; Sacrifice of Melchisedek, Last Supper, Entry with the Ark of the Covenant into Jerusalem, Procession of Corpus Christi (1881), St. Joseph's, Louvain.—Müller, 223 ; Riegel, Wandmalerei in Belgien, 19, 39, 42, 46–62, 86, 105, 247 ; Gaz. des B. Arts (1864), xvii. 465 ; (1868), xxv. 74 ; Förster, Denkmale, VIII. iii. 23 ; Illustr. Zeitg. (1872), i. 227.

GUGEL, KARL, born at Bergzabern, Rhenish Palatinate, April 12, 1820, died in Munich, June 26, 1885. Genre and portrait painter ; painted at first in imitation of Murillo's style, which he abandoned for the representation of ideal female heads and figures in the manner of Giorgione. Has lived in Munich since 1852. Works : Lute-Player ; Gypsy Girl ; After the Bath ; Girl Writing ; Girl Reading ; Gardener-Maid ; Mother and Child ; Reading Aloud ; Witches' Ride to the Blocksberg ; Lady of 17th Century, New Pinakothek, Munich.—Müller, 224 ; Kunst-Chronik, xx. 669.

GUIAUD, JACQUES, born at Chambéry (Savoy), May 15, 1811, died in 1876. Landscape and architecture painter, pupil of Watelet and of Cogniet. Medals : 3d class, 1843 ; 2d class, 1846. Works : Landscapes and City views in Italy, Tyrol, and Germany (1831–42); do. in Italy, Spain, and France (1847–76); Castles Gieberg and St. Ulrich at Ribeauville—Haut-Rhin, View of Procida (1843); Castle of Henry IV. at Pau, View of Steinach-Tyrol (1846); View of Antwerp Cathedral, Amiens Museum ; Château de Madrid and Bois de Boulogne, Château and Park at Monceaux (1866), Galerie des Cerfs, Fontainebleau.—Bellier de la Chavignerie, i. 719.

GUIBAL, NICOLAS, born at Luneville, Nov. 29, 1725, died in Stuttgart, Nov. 3, 1784. French school ; history painter, son of the sculptor Barthélemi G., pupil of Claude Charles in Nancy, and of Natoire in Paris. Called in 1749 to Stuttgart by Duke Charles Eugene of Würtemberg, who sent him in 1752 to Rome, where he studied under Mengs. On his return in 1755 he was appointed first painter to the Duke, as well as professor and director of the gallery of paintings. Works : Ceiling of Bath House, Schwetzingen ; Ceilings in Library, ib.; also at Hohenheim, Monrepos, and chapel at Ludwigsburg ; Paintings in churches at Zwiefalten, Gmünd, and Solothurn.—Allgem. deutsche Biogr., x. 102 ; Dussieux, Les artistes français à l'étranger, 239 ; Haakh, Beiträge, 5 ; Zeitschr. f. b. K., xii. 151.

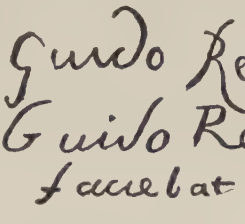


GUIDI, TOMMASO DI GIOVANNI. See *Masaccio.*

GUIDO (Guido Reni), born in Bologna, Nov. 4, 1575, died there, Aug. 18, 1642. Bolognese school. Son of Daniele Reni, a musician ; pupil of Denis Calvart, afterward of the Carracci. For a time he was the favourite pupil of Lodovico, but he soon aroused so much jealousy that he was dismissed from the academy. After painting several years in Bologna, where his pictures excited much admiration, he went to Rome about 1608, with his fellow-pupil Francesco Albani, and notwithstanding the opposition of Caravaggio and of Annibale Carracci, then at work in the Palazzo Farnese, he soon won an honourable position. Caravaggio was then the fashion in Rome, and when Cardinal Borghese gave Guido an order for the Cru-

cifixion of St. Peter, he coupled it with the command that it should be in the manner of that painter. Guido obeyed, but he gave his composition a grandeur and dignity beyond the powers of Caravaggio. Paul V. employed him to decorate the private chapel in the Palace of Monte Cavallo, a work which gained him great reputation and made him many enemies, even his friend Albani becoming inimical when he found that Guido's fame was likely to exceed his own. After an absence in Rome of twenty years, Guido returned to Bologna, where he painted the Massacre of the Innocents for S. Domenico, now in the Bologna Gallery, and St. Paul reproving St. Peter, for the Palazzo Zampieri, now in the Brera, Milan. Paul V. soon induced him to return to Rome, where he executed works in S. M. Maggiore and other public buildings, his most famous one being the fresco *Aurora*, in the pavilion of the Palazzo Rospigliosi. Guido's productions vary much in manner according to the time of their execution, and may be assigned to three different periods: The first, marked by strong contrasts of light and shade; the second or transition period, stronger and more natural; the third, pale-gray tones and insipid sentiment. Works: *Massacre* of Innocents, *Madonna* della Pietà, *Christ* on the Cross, *Samson* Victorious, St. *Sebastian*, Madonna of the Rosary, Coronation of *Virgin*, Ecce Homo, Bologna Gallery; Bacchus and Ariadne, *Fortune*, Cupid, Accademia di S. Luca, Rome; portrait of Beatrice *Cenci* (*?*), Palazzo Barberini, ib.; Concert of Angels, Cappella di S. Silvia, near S. Gregorio, ib.; St. Andrew adoring Cross, S. Andrea, ib.; Head of Joseph, Palazzo Borghese, ib.; St. Sebastian, Capitol Gallery, ib.; Salome, study for Crucifixion of St. Peter, Ecce Homo, Mater Dolorosa, St. John, Contemplation, Palazzo Corsini, ib.; Madonna, Palazzo Doria, ib.; *Aurora*, Palazzo Rospigliosi, ib.; Rape of Helen, portrait of Cardinal Spada, Palazzo Spada, ib.; *Madonna* in Glory and Saints, Crucifixion of St. *Peter*, Vatican, ib.; *Bacchus*, St. Peter, Rebecca at the Well, Death of *Cleopatra*, *Charity*, St. Elizabeth, Palazzo Pitti, Florence; Cumean *Sibyl*, *Bradamante* and Fiordaspina, portrait of *Guido*, Madonna with St. *John*, Virgin, Uffizi, ib.; Christ on the Cross and Saints, Lucca Gallery; SS. Peter and Paul, Apostle Reading, Brera, Milan; *Christ* on the Cross, Modena Gallery; Atalanta's Race, Four Seasons, Infant Christ, Nausicaä, Vanity and Modesty, Museum, Naples; Nativity, S. Martino, ib.; John Baptist, Madonna, *Fame*, St. Francis of Assisi, St. *Catherine*, Apollo and Marsyas, Group of Cherubs, *Lucretia*, Turin Gallery; David and Goliath, *Annunciation*, Purification of Virgin, Madonna, *Madonna* and St. John, *Christ* and Samaritan Woman, *Christ* giving Keys to Peter, *Christ* in the Garden, *Ecce* Homo, *Magdalen* (*?*), St. *Sebastian*, Union of Design and Colour, *Hercules* and the Hydra, *Hercules* and Achelous, Rape of *Dejanira*, Death of *Hercules*, Rape of *Helen*, Sleep of Jesus (attributed), Louvre, Paris; Lucretia, Cleopatra, *Madonna* de la Silla, St. *Sebastian*, St. *James*, Assumption, St. Jerome in the Desert, Martyrdom of St. Apollonia, Magdalen, and others, Madrid Museum; St. Jerome, Magdalen, Youthful Christ and St. John, *Lot* and his Daughters, *Susannah* and the Elders, Coronation of the Virgin, *Ecce* Homo, National Gallery, London; St. *John* in the Wilderness, St. *Sebastian*, Dulwich Gallery; Venus and Graces, Ecce Homo, National Gallery, Edinburgh; *Venus* and Cupid, *Ninus* and Semiramis, *Ecce* Homo (2), Christ crowned with Thorns (2), *Christ* appearing to Virgin, *Madonna* in Adoration, *Madonna* with Saints, Bacchus, Dresden Gallery; Madonna and Saints, Berlin Museum; Cleopatra, Cassel Gallery; St. Jerome, *Apollo* and Marsyas, *Assumption*, Munich Gallery; *Magdalen*, *Presentation* in Temple, Baptism of *Christ*, Vienna Museum; Adoration of Shepherds, Jupiter and Antiope, Descent from Cross, Liechtenstein Gallery, Vienna; *David* and Goliath, Adoration of *Magi*, St. *Joseph* and Infant Christ, *Madonna* and St. Francis, St. *Peter*, Dispute of

the Fathers, Youthful Virgin with Maidens, Hermitage, St. Petersburg.—Ch. Blanc, École bolonaise; Descamps, iv. 258; Kugler (Eastlake), ii. 579; Burckhardt, 764, 770, 773; Lanzi (Roscoe), iii. 93; Malvasia, ii. 5; Rosini, vi. 55.



GUIDO, portrait, by himself, Uffizi, Florence. Upper part of head broad and fine, chin wants character. Eyes lively and intelligent. Engraved by L. F. Mariage.—Wicar, ii. Part 22; Lavice, 46.

GUIDO DI PIETRO. See *Angelico*, Fra.

GUIDO RENI DI NAPOLI. See *Stanzioni*, Massimo.

GUIDO DA SIENA, Sienese school, latter half of 13th century. The Madonna in S. Domenico, Siena, falsely dated 1221, was painted probably in 1281; and Guido is probably identical with Guido Graziani, who appears in documents of 1278. The inscription has been often retouched, and the heads of the Virgin and Child have evidently been entirely repainted. This is important, as upon it rests the question whether Florence or Siena was the cradle of the revival of painting in the 13th century. By the rectification of the date, the priority of the Florentine Cimabue to the Sienese Guido is established, and the honour remains to Florence. The Madonna in the Academy at Siena, also ascribed to Guido, is much inferior to the one at S. Domenico. A Madonna with Saints, attributed to him, is in the Gallery of the Historical Society of New York.—C. & C., Italy, i. 180; Vasari, ed. Le Mon., i. 233 and N. 1; Milanesi, Della vera età di Guido Pittore Sienese (Florence, 1859).

GUIDOLINO DI PIETRO. See *Angelico*.

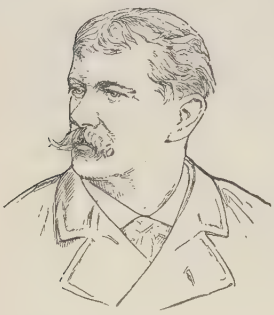
GUIGNARD, GASTON, born at Bordeaux; contemporary. Landscape painter, pupil of Ferry. Medal, 3d class, 1884. Works: Foraging, After the Storm (1874); Scouts in Flight (1875); Behind the Tavern (1876); Halt of Nomads (1877); Farm Yard (1878); Winter (1879); Marsh of Montferrand (1880); Morning Dawn in Autumn (1881); Requisitions in Beauce in 1870–71, Return to the Park (1882); Lagunes of Guyan-Mestras—Gironde, Convoy in Marshes of Quiberon (1883); In the Orchard (1884); Open Pasture (1885).

GUIGNET, ADRIEN, born at Annecy, Savoy, Jan. 21, 1816, died in Paris, May 19, 1854. History painter, brother and pupil of Jean Baptiste G., and pupil of Blondel; took Salvator Rosa and Decamps for his models. Medals: 3d class, 1844; 2d class, 1848. Works: Moses exposed on Nile, Lost Travellers attacked by Bear, Joseph relating his Dream, Hagar in the Desert (1840); Salvator Rosa among the Robbers (1844); Defeat of Attila by Ætius; Feast of Belshazzar; Gardens of Armida.—Nouvelle Biogr. générale.

GUILLAUMET, GUSTAVE, born in Paris, March 26, 1840. Genre and landscape painter, pupil of Picot, Barrias, and of the École des Beaux Arts. Won the 2d prix de Rome in 1863, and then made the first of many visits to Algeria. In 1865 he painted the portrait of the late Sultan Abdul Aziz. Medals: 1865 and 1867; 2d class, 1872; 3d class, 1878; L. of Honour, 1878. Works: Evening Prayer in the Sahara (1863), Luxembourg Museum; Arab Market in Plain of Tocria (1865), Lille Museum; Flute-Players at the Bivouac (1866); Aïn Kerma or Source of the Figuier, The Douar (1867); Douar Women at the River (1872), Dijon Museum; Algerian Interior (1874); Bivouac of Camel-Drivers (1875); Arab Market (1877); Peace in the Evening (1878); Laghouat or Souvenir of the Sahara (1879), Luxembourg

Museum; The Palanquins (1880); Dwelling on the Sahara (1882); La Seguice—Algiers, Wool Spinners at Bou-Sâada (1885). —Bellier de la Chavignerie, i. 725.

GUILLEMET, JEAN BAPTISTE ANTOINE, born at Chantilly (Oise); contemporary. Studio in Paris. Landscape painter, pupil of Corot and of Oudinot. Medals: 2d class, 1874 and 1876; L. of Honour, 1880. Works: Low Tide at Villerville (1872), Grenoble Museum; Bercy in December (1874), Luxembourg Museum; Beach at Villiers (1878); Chaos at Villiers (1879); Old Quay at Bercy (1880); Old Villerville, Beach at St. Vaast-la-Hougue (1881); Morsalines (1882); Saint-Suliac (1883); Villerville, Meudon (1884); View of Paris (1885).



GUILLEMIN, ALEXANDRE MARIE, born in Paris, Oct. 15, 1817, died at Bois le Roi (Seine-et-Marne), Oct., 1880. Genre painter, pupil of Gros, painted scenes from daily life of the middle classes, then subjects from Brittany and the Pyrenees; also hunting pieces. Medals: 3d class, 1841; 2d class, 1845, 1859; L. of Honour, 1861. Works: First Artistic Attempt (1840); Victim of Interesting News, Happy Family, Souvenir of Glory (1841); Holy Family, After Emigration, Picture Seller, Love in the City (1845); Collector of Treasures (1855); The Gallant Béarnese, The Blue Boys passing Brittany in 1793 (1859); Women winnowing in the Pyrenees, Distribution of Consecrated Bread in Church of Fontainebleau (1861); Joy at the Hearth, Orden del Senor Alcalde (1865); La Trilla, Sculptor's Studio (1869); Los Pordioseros, La Mariposa (1877); Notre Dame d'Aragon (1879); Pictures in Toulon Museum.—Bellier de la Chavignerie, i. 728; Meyer, Gesch., 694.

GUILLON, ADOLPHE IRÉNÉE, born in Paris, March 29, 1829. Landscape painter, pupil of Noël and Gleyre. Travelled much in Southern France, and then settled at Vezelay (Yonne). Medal in 1867; 2d class, 1880. Works: Winter Morning at Cannes, Moonlight at Cannes (1867); River Cure in Burgundy, Beggar, Summer's Day (1874); Vezelay (1880); August (1882); Walnut Trees of Cordelle (1883); Vézelay (1885).

GUILLOU, ALFRED, born at Concarneau (Finistère); contemporary. Landscape painter, pupil of Cabanel and Bouguereau. Medals: 3d class, 1877; 2d class, 1881. Works: Low Tide at Concarneau (1874); Shrimp Fishing (1875); The Pilot of Concarneau (1879); Lobster Fishing at Benodet (1880); The Last Seaman of the Vengeur, Fishing with a Line (1881); Departure of the Fishermen, Return of Shrimp-Catchers (1882); The Fishing Lesson, Return of the Tide (1883); Chasse en Mer (1884); Grandfather's Canoe, Marianne (1885).

GUISE, DUC DE, ASSASSINATION OF, Paul *Delaroche*, Duc d'Aumale, Château de Chantilly; canvas. The body of Henri de Guise lies near the foot of a bed, at right, in a richly-furnished apartment; at left, the murderers, eight in number, with naked swords; one of them speaks to the king, Henri III., who enters at a door and casts a timid and curious glance at his enemy. M. Geffroy, of the Comédie-française, is said to have posed for the king. Salon, 1835; painted for Duc d'Orleans, 10,000 francs; engraved by T. V. Desclaux (1852). —Larousse, i. 768; Ch. Blanc, École française, iii.

GULLIVER AND THE LILLIPUTIANS, Georges Jean *Vibert*, W. T. Walters, Baltimore; canvas, H. 2 ft. × 4 ft.; dated 1870. Gulliver fastened to the ground and surrounded by the Lilliputians.

GUNKEL, FRIEDRICH, born in Cassel in 1820, died by suicide in Rome, Feb. 24, 1876. History painter, pupil of Cassel and

Berlin Academies and of Cornelius; went to Rome in 1847. Works: Resurrection; Battle of Arminius, Maximilianeum, Munich; Drusus induced to Return; Battle on the Granicus.

GÜNTHER, OTTO, born at Halle, Sept. 30, 1838, died at Weimar, April 20, 1884. Genre painter, pupil in 1858–61 of Düsseldorf Academy, and in 1863–66 of Weimar Art School under Preller and Ramberg. Professor at Königsberg Academy in 1877–80, then returned to Weimar. Gold medal, Berlin, 1876. Works: Wedding Procession in Thuringia; The Widower (1874), In Prison (1878), National Gallery, Berlin; Last Farewell of Emigrant Woman; Disputing Theologians (1876), Cologne Museum; Friendly Neighbours, Home Again; The Criminal (1877); Virgin, Lucifer, and Death (1878); Last Visit (1879); Village Revolt (1880); Allegorical Figures in Central Hall, Leipsic.—Illustr. Zeitg. (1875), i. 293; Kunst-Chronik, xix. 484; xx. 184; Leixner, D. mod. K., i. 93; ii. 102; D. Rundschau, xvii. 301.

GURK, EDUARD, born in Vienna in 1802, died in Jerusalem, March 31, 1841. Architecture painter, pupil of the Vienna Academy. Early favoured with orders by the Emperor, and made court-painter, he went with the Archduke Frederic on the expedition to Syria, to paint the most interesting monuments of Palestine for the court. Works: St. Thomas's Church in Brünn; Interior of Mariazell; Cathedral of Königgrätz; Imperial Burg in Prague; Coronation of Emperor Ferdinand in Prague.—Allgem. d. Biogr., x. 182; Wurzbach, vi. 37.

GURLITT, LUDWIG, born at Altona, Holstein, March 8, 1812. Landscape painter, pupil in Hamburg of Bendixen; then studied in Munich in 1832–35, and at Copenhagen Academy in 1835–38; visited Norway, Sweden, and in 1839 Upper Italy, Tyrol, and Munich; after his return became member of the Copenhagen Academy. In 1843 he went to Düsseldorf, and soon after to Rome, Naples, and Sicily; lived in 1846–48 in Berlin, then at Castle Nischwitz in Saxony, and in 1851–59 in Vienna, whence he visited Dalmatia (1855), Italy (1856), and Greece (1858). From 1859 he lived partly at Gotha, partly at Castle Siebleben, which Duke Ernest had placed at his disposal, visited Spain and Portugal in 1867–68, settled in Dresden in 1873, and lives now in a villa at Plauen. Member of Copenhagen and Madrid Academies; professor. Works: North Shore of Lake Garda (1839), Castell Gandolfo (1845), View in Sicily, Leipsic Museum; Crissean Plain in Greece; Plain near Thebes; Roman Campagna (1846); Landscape in Albanian Mountains (1850), National Gallery, Berlin; Valley near Sorrento (1854), Kunsthalle, Hamburg; Lake of Nemi; Landscape from Sabine Mountains; Keller Lake in Holstein (1865); Gibraltar (1877); Evening in Busaco Monastery (1878), Dresden Gallery; Beech Wood on Plön Lake; View in Jutland; The Acropolis at Athens, Gotha Museum; View near Berchtesgaden, New Pinakothek, Munich.—Brockhaus, vii. 633; Illustr. Zeitg. (1878), ii. 143; Müller, 226; Zeitschr. f. b. K., x. (Mittheilungen, iii. 26); Weilbach, 216; Wurzbach, vi. 38.

GUSSOW, KARL, born at Havelberg, Brandenburg, in 1843. Genre and portrait painter, pupil of Weimar Art School under Ramberg and Pauwels; went in 1867 to Munich, and after a visit to Italy returned to Weimar. In 1871 he became professor at the Art School, in 1874 at the Carlsruhe Art School, and in 1875 at the Berlin Academy. Gold medal, 1875. Member of Berlin Academy in 1883. Works: Diana Hunting (1870); Faun and Nymph; Woman going to Church; Blind Man's Buff; Sweetheart's Portrait (1872); Sewing Girl, Morning Hour (1873);

Little Cat, Lover of Flowers, Lost Happiness, Peasant's Family (1876); Washing Statue of Venus; Welcome (1878); Still Life, Studio, Fruit-Seller, Portrait of Old Lady (1878); Two Old People (1880); Artilleryman's Story of the Battle, Ghent Museum.—Illustr. Zeitg. (1873), ii. 473; Müller, 227; Rosenberg, Berliner Malerschule, 308; Leixner, D. mod. K., i. 42; D. Rundschau, ix. 319; xiii. 328; Zeitschr., xv. 45; xvi. 145.

GÜTERBOCK, LEOPOLD, born in Berlin, died March 21, 1881. Genre painter, chiefly of historical and Oriental scenes, which he executed with humour and fine colouring. Works: Scene from Götz von Berlichingen; Severe Lecture; Drug-Store in 11th Century; Old Toper; Recruiting in Thirty Years' War; Columbus at La Rabida; At City Hall of a German Town at the End of Thirty Years' War; Forbidden Reading, Stettin Museum.—Müller, 227.

GUTHERS, KARL, born in Switzerland in 1844. Portrait and genre painter, went to America with his parents in 1851, and painted portraits at Memphis, Tenn.; went in 1868 to Paris, where he studied under Cabasson, Pils, and at the École des Beaux Arts; studied in Brussels and Antwerp in 1870, and in 1871 went to Rome; returned to Memphis in 1873, and moved to St. Louis in 1874. Works: Awakening of Spring (1871); Ecce Homo; Evening on the Nile; Sappho; American Women. Many excellent portraits.—Müller, 227.

GUY, SEYMOUR JOSEPH, born in Greenwich, England, Jan. 16, 1824. Genre painter, pupil of Buttersworth and of Ambrose Jerome, English painters. Settled in New York in 1854; elected an A.N.A. in 1861, and N.A. in 1865. Studio in New York. Works: The Spring (1865); Sorrows of Little Red Riding Hood; Orange Girl; Fair Venice; Supplication; Knot in the Skein; The Gamut; Children catching the Bird; Little Sweeper, C. P. Huntington, New York; Bedtime Story, T. B. Clarke, ib.; Cash in Hand, First Up, T. M. Scott, San Francisco; Making a Train, G. Whitney, Philadelphia; Spirit of '76 (1880); Waiting (1882); See-Saw Margery Daw (1884).—Sheldon, 65.

GYÁRFÁS, EUGEN, born in Hungary; contemporary. Genre painter. Works: The First Tooth; Judgment at the Bier (1883); Joys of Winter (1884).—La Ilustracion (1884), i. 395; Kunst-Chronik, xix. 351; Zeitschr. f. b. K., xix. 230.

GYNECEUM (Le Gynécée), Gustave *Boulanger*, Paris. The female apartments in a Pompeiian house. In a Corinthian atrium the mistress of the house, seated under an awning, watches her children at play, while her husband comes in at the background and is greeted by the dog, which runs to meet him; around their mistress, maid-servants drive away flies and water flowers. Salon, 1875.

GYSELS (Geysels, Gijzens, Gysen), PEETER, born in Antwerp, baptized Dec. 3, 1621, died there in 1690 or 1691. Flemish school; pupil of Jan Boots, perhaps also of Jan Brueghel the younger, but formed himself after Jan the elder; painted flowers, fruit, and still life, also small landscapes. Master of the guild at Antwerp in 1650. His works are distinguished for good composition and graceful treatment. Works: Dead and Living Animals, Mr. Hope, London; Dead Game, Marquis of Bute, ib.; do., Brussels Museum; Still Life (last work), Antwerp Museum; Game with Hunting Implements, Hague Museum; do., Darmstadt Museum; A Town, Amsterdam Museum; ten pictures (landscapes and still life), Dresden Gallery; Dutch Village, Landscape, Berlin Museum; Windmill in level Country, Old Pinakothek, Munich; do., Schleissheim Gallery; Breakfast Table, Schwerin Gallery; Fruit-piece, Hermitage, St. Petersburg.—Immerzeel, i. 300; Kramm, ii. 615; Michiels, v. 378; Rooses (Reber), 416; Van den Branden, 416.

GYSIS, NIKOLAUS, born in Isle of Tinos, Greek Archipelago, March 1, 1842. History and genre painter, pupil of Munich Acad-

emy and of Piloty. In 1872 he went to Athens and travelled through Asia Minor. Since 1874 has resided in Munich, where he has painted several Oriental subjects and recently some large allegorical pictures. Medal, Paris, 3d class, 1878. Works: Joseph interpreting the Dream; Dog-Visitation (1870); The Orphans; News of Sedan (1871); The Chicken Thief (1873); Betrothal of Children in Greece; Pilgrimage of Painters in the East; Child's Confession (1878), Darmstadt Museum; Art and its Genii (1879); Charity, New York Museum.—Brockhaus, viii. 670; Kunst-Chronik, vi. 6; Müller, 228.

HAACH, LUDWIG, born in Dresden in 1813, died in Rome, March 24, 1842. History painter, pupil of the Drawing School at Meissen, and in 1830 of Dresden Academy, then, in 1837, under Hildebrandt, of Düsseldorf Academy; in 1841 went to Rome, where he undermined his health by overwork. In 1836 he decorated a hall in the house of the bookseller Barth at Leipsic with convivial scenes. Works: Christ in the Storm (1838); Isaac and Rebekah (1840); The Three Kings before Herod (1842, unfinished).—Andresen, i. 44; W. Müller, Düsseldf. K., 42.

HAAG, KARL, born at Erlangen, Würtemberg, April 20, 1820. Genre painter, pupil of Nuremberg Art School, continued his studies in Munich and Rome; went in 1847 to England, where he took up painting in water-colours exclusively; visited Italy, and, in 1858, the Libyan Desert, dwelt for months among the Bedouins, and has since made repeated visits to Egypt and other parts of the East. Since 1867 has lived at Hampstead, London. His pictures are distinguished by ethnographic interest as well as characteristic conception and masterly chiaroscuro. Court-painter to Duke of Coburg-Gotha; member of Royal Society of Painters in Water Colours since 1850; honorary member of Société Belge des Aquarellistes; L. of Honour, 1878. Works: Ancient Vestibule beneath Temple Area in Jerusalem; Golden Gateway; Holy Rock in Mosque of Omar; Aghile Agha receiving Prince of Wales; Tribe of Anazeh Bedouins leaving Palmyra; Bivouac in the Desert; Arrival at Well in Desert; Preparing Evening Meal; Desert Hospitality; On the Alert; Ready for Defence; Terror of the Desert; Danger in the Desert; Sabine Woman; Bedouin's Devotion; Ruins of Baalbek; Panorama of Palmyra; Sphinx of Ghizeh; Pyramid of Cheops (1880); View in Bavarian Alps; High-Priest at Nablus; A Dragoman; Acropolis at Athens; Young Nubian Woman; Nargileh; Evening at Balmoral; Royal Family ascending Loch-na-Garaidh; Stags brought Home; Queen and Prince Consort fording Pool Tarff.—Art Journal (1883), 71; Brockhaus, viii. 672; Müller, 228; Men of the Time (1884), 508; Portfolio (1878), 81.

HAANEN, GEORG GILLIS VAN, born at Utrecht, Aug. 23, 1807. Genre and landscape painter, son and pupil of Casparis van Haanen (1778–1849); studied from nature on his travels (about 1842) through Germany to Vienna, whence he made study-trips to Hungary, visited Antwerp, and since 1854 seems to have settled at Cologne. His pictures are distinguished for exquisite light effects and fine execution. Member of Amsterdam Academy in 1835. Works: Evening School; Peasant Inn; Quiet Evening, Vienna Museum; Dutch Vestibule (1841), Leipsic Museum; Oak Wood in Hungary, Meadow in the Woods after Rain, Lady with Artist's Sketch-book (1847); Dutch School by Candlelight (1851); Market at Night, View in Bakony Forest—Hungary (1852); Paternal Instruction, Halt before Dutch Inn, Old Dutch Church in Evening Light (1853); Dutch Interior in Sunlight

(1857). His sister and pupil, Elisabeth Alida (born in 1809, died in 1845), married to the genre painter, Petrus Kiers, was an artist whose able work was cut short by an untimely death; honorary member of Amsterdam Academy in 1838.—Immerzeel, ii. 2; Kramm, ii. 619; Wurzbach, vi. 100.

HAANEN, REMY (Remigius Adrianus), VAN, born at Oosterhoudt, North Brabant, Jan. 5, 1812. Landscape painter, brother of Georges Gillis, pupil in Hilversum of Ravenszwaay; since 1834 has visited the greater part of Europe, with long sojourns in Frankfort, London, and St. Petersburg, and in 1842 settled in Vienna. Member of Amsterdam, Milan, Venice, and St. Petersburg Academies. Has etched many of his own works. Works: Landscape on Theiss River; Winter Landscape (1835), National Gallery, Berlin; do. (1846), Ravené Gallery, ib.; Oak Wood in Winter (1864); View in Gelderland; Wood-Interior; Storm after Sunset; Wood Landscape in manner of Hobbema (1877); Wood Landscape (1884); do. (3, 1885). His son Cecil is also an able landscape painter.—Brockhaus, viii. 673; Immerzeel, ii. 3; Kramm, ii. 619; Dioskuren, 1865–67; Müller, 229; Wurzbach, vi. 101.

HAARLEM, CORNELIS VAN. See *Corneliszen.*

HAARLEM, GERRIT VAN. See *Geertgen* van Sint-Jans.

HAAS, JOHANNES HUBERTUS LEONARDUS DE, born at Hedel, North Brabant, March 25, 1832, died in Brussels, Aug. 16, 1880. Animal painter, pupil in Haarlem of Van Oos, went in 1857 to Brussels, and within a few years achieved a brilliant success. Gold medal, Munich, 1869. Works: After the Flood (1861); Horses in Rainy Weather; Young Bull at the Ferry; Landscape with Cattle; Bull with Cow; Donkey in the Downs (1869); Trio of Donkeys, Lisbon Gallery; Cattle on the Rhine; Three Comrades; Cows at Pasture, National Gallery, Berlin; Pasture on Banks of the Yssel, Brussels Museum; Cattle-piece, Kunsthalle, Hamburg; Milking Woman; Common Pasture; Labourer's Cow; Approach of Storm; Noonday Rest on North Sea; Cattle on River-bank in Holland.—Meyer, Conv. Lex., xvii. 427.

HAAS, MAURITZ FREDERICK HENDRICK DE, born in Rotterdam, Dec. 12, 1832. Marine painter, pupil of Spoel and Bosboom, and later of Louis Meyer at The Hague. Sketched along the coasts of Holland and England; in 1851 studied water-colour in London; settled in 1858 in New York, where he still resides. Elected an A.N.A. in 1863, and N.A. in 1867. Works: Admiral Farragut's Fleet passing New Orleans (1867); Coast of France (1868); Sunset at Sea (1871); Beach at West Hampton (1875); Beach at Granville—Coast of France, Fishing Smacks in the English Channel (1878); Sunset at Pigeon Cove, H. P. Kidder, Boston; Moonlight at Sea, H. B. Hurlbut Collection, Cleveland; Gros-Nez Castle—Isle of Jersey, Leland Stanford, San Francisco; Sunrise in a Fog near Newport, E. D. Morgan Collection, New York; Wreck on the Isle of Jersey, Tropical Sunset at Sea, R. L. Stuart, ib.; Shipwreck, August Belmont, ib.; Sunset on Connecticut Coast, C. S. Smith, ib.; Sunset at Sea, Mrs. Joseph Harrison, Philadelphia; Sea View, C. H. Clarke, ib.; After the Collision—Moonrise (1879); Menhaden Boats off Long Island Beach (1880); Herring Boats off Scheveningen (1881); Breezy Day—Mouth of the Tyne (1882); At Sea, Moonlight—New England Coast (1883); Off Marblehead—Mass., Waiting for the Mackerel, Fresh Breeze (1884).

HAAS, WILLIAM FREDERICK DE, born in Rotterdam, June 15, 1830, died in Fayal, July 16, 1880. Marine painter, brother of preceding; pupil of the Rotter-

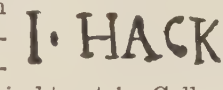
dam Royal Academy and of Jan Bosboom at The Hague. In 1854 went to New York, where he passed his professional life. Works: Sunrise on the Susquehanna (1867); Fishing-Boats off Mt. Desert, Boon Island—Coast of Maine (1874); Midsummer Noon, Biddeford Beach—Maine (1875); Lower Harbour of Halifax, Evening at Halifax (1876); Narragansett Pier (1877); Near St. John's—Newfoundland (1878); Near South-West Harbour—Mt. Desert, Morning on the Coast, Near Grace Harbour—Newfoundland (1879).—Am. Art Rev. (1880), 551.

HABENSCHADEN, SEBASTIAN, born in Munich, March 29, 1813, died there, May 7, 1868. Landscape and animal painter, pupil of Adler, and in 1829 of the Munich Academy; studied nature in the environs of Munich and in the Bavarian and Tyrolese Alps; visited Italy in 1840. Modelled animals in clay and wax with much skill, and was an engraver of merit. Works: Cows at Pasture (1838); Alp with Herds-women before a Cottage (1844); Alpine Cow-keeper crossing Foot-bridge (1847); Hay Harvest (1850); Peasants in the Field, Morning in the Country, Herd of Cattle (1851); Forester and Shepherd, Morning in the Mountains (1854); Starting for the Alp (1854); Snipe Hunting, Ravine at Sunset, Railroad through the Woods (1864).—Allgem. d. Biogr., x. 266; Andresen, iii. 193.

HÄBERLIN, KARL, born at Oberesslingen, Würtemberg, Dec. 16, 1832. History painter, pupil of Stuttgart Art School, from 1852 of Düsseldorf Academy under Schadow, and from 1858 in Munich, of Piloty; visited France and England, and in 1864 Italy, and settled in 1866 in Stuttgart, where he became professor at the Art School in 1868. Resigned the latter position in 1883. Works: Death of Sickingen (1854); Storming of Convent (1856); Jew Süss; Dissolution of Alpirsbach Monastery (1862), Stuttgart Museum; Battle of Belgrade, Royal Gallery, ib.; Women of Schorndorf in 1688; Tetzel's Journey through Saxony; Scene in Court Room; Capture of Robber-Gang; Savonarola; Siege of Stralsund; Jacobea of Bavaria (fresco, 1864), National Museum, Munich.—Brockhaus, viii. 683; Müller, 229.

HABRON, painter, country and date unknown. Pliny mentions (xxxv. 40 [141]) among his works a Friendship and Peace and several images of the gods.

HACKAERT (Hakkert), JAN, born in Amsterdam about 1636, died there in 1699 or 1708. Dutch school; landscape painter, pupil of Jan Wynants. In 1660–75 studied from nature on a journey through Germany and Switzerland; to judge from his pictures must have visited Italy. Lingelbach, Adriaan van de Velde, Wouwerman, and Berchem frequently supplied the figures in his pictures. Works: Stag-Hunt, National Gallery, London; Landscape, Stafford House, ib.; Avenue of Ash Trees, Landscape, Amsterdam Museum; Mountainous Landscape, Rotterdam Museum; do., and Landscape with Cattle, Copenhagen Gallery; Hunting Scene, Old Pinakothek, Munich; Italian Landscape with Herds, Berlin Museum; High-Road with Figures, Dresden Gallery; Grove with Stag-Hunt, Hermitage, St. Petersburg; Italian Landscape, Historical Society, New York; others in Städel Gallery, Frankfort, and Liechtenstein Gallery, Vienna.—Immerzeel, ii. 5; Kugler (Crowe), ii. 483; Kramm, ii. 622.



HACKER, HORST, born in Leipsic in 1842. Landscape painter, pupil in Munich of Richard Zimmermann, visited Italy, Switzerland, and the Austrian Alps. Works: The Wetterhorn; Obersee near Berchtesgaden; New Axen Road near Flüelen; Smithy in Winter; Moonlight Night; Lake of Vierwaldstädt; View in Rosenlaui Valley.—Müller, 230.

HACKERT, JACOB PHILIPP, born at Prenzlau, Brandenburg, Sept. 15, 1737, died at Careggi, near Florence, April 28, 1807. German school; landscape painter, pupil of his father, Philipp, and in Berlin

Academy of Le Sueur. After visiting Stralsund (1762), the Isle of Rügen, and Stockholm, he went to Paris in 1765, painted in Normandy, and rapidly acquired a name and wealth; with his brother, Johann Gottlieb, he went to Rome in 1768, and there established his fame by six pictures representing the Naval Battle at Tschesme and the Burning of the Turkish Fleet, painted by order of Catharine II. In 1772 he visited London, returned to Italy, and in 1786 became court-painter to the King of Naples, and enjoyed much distinction, until the revolution caused him to leave for Florence in 1799. He bought a villa at Careggi in 1803. Although one of the most noteworthy landscape painters of the 18th century, he was a clever mannerist, who by his many pictures attained to greater reputation than he deserved. Works: Italian Landscape, Cassel Gallery; He-Goat at a Brook (1776), Weimar Museum; Ideal Landscapes (2, 1782), Gotha Museum; Coast View with Kunsthalle, Hamburg; Italian Landscape (1794), Oldenburg Gallery. He had four brothers, all painters: Karl Ludwig (1740–1800), Johann Gottlieb (1744–73), Wilhelm (1748–80), and Georg Abraham (1755–1805). They followed their brother to Italy, where they often worked conjointly, and for many Englishmen, the Pope, the Emperor Joseph II., Catherine II., and the court of Naples.—Allgem. d. Biogr., x. 295; Brockhaus, viii. 688; Goethe, Phil. Hackert.

HADAMARD, AUGUSTE, born at Metz, Dec. 1, 1823, died in 1886. Genre painter, pupil of Delaroche. Works: Jewish Passover Feast (1847); Interior of Studio; Baking-Room; Forbidden Fruit (1869); Temptation; Reprimand (1870); Between Cat and Dog, The Absent (1872); Franc-Tireur Watching; The Women and the Secret (1874); Fée-aux-Mouettes, Fantasia (1883); Good Little Corner, A Bad Character (1884); Road to Switzerland, Evening Song (1885). He illustrated Ch. Blanc's "Histoire des peintres de toutes les écoles."

HADES, DESCENT INTO, *Tintoretto*, S. Cassiano, Venice. "A somewhat haggard Adam, a graceful Eve, two or three Venetians in court dress, and a Satan represented as a handsome youth, recognizable only by the claws on his feet. Much injured and little to be regretted." Painted in 1568. Probably mostly scholars' work.—Ruskin, Stones of Venice, iii. 290; Zanotto, 383.

HADRIAN, Roman Emperor (117–138 A.D.), amateur painter and sculptor. The fulsome panegyrics of his admirers are no evidence of his artistic ability.—Aurel. Vict., Epit. de Cæs., 14, 2; Dion Cas., lxix. 4.

HAECHT, TOBIAS VAN. See *Verhaegt.*

HAEFTEN, NICOLAAS VAN, sometimes called Walraven, born at Gorcum (?), flourished in 1677–1709. Dutch school; genre and portrait painter, chiefly of scenes in low life. Works: Scissors-Grinders at Cards, Company in Tavern amused by Smoking Monkey, Basle Museum; Fishseller (1704), Suermondt Museum, Aix-la-Chapelle.

HAENSBERGEN (Haansberge), JOHANNES VAN, born in Utrecht in 1642, died at The Hague in 1705. Dutch school; landscape and portrait painter, pupil of Poelenburg, whom he imitated successfully. Works: Diana and Callisto, Stuttgart Gallery; The Man with the Skull, Augsburg Gallery; Portrait, Berlin Museum; Annunciation to the Shepherds, Adoration of the Shepherds, Adoration of Magi, Assumption, Landscape, Dresden Museum; Italian Landscapes (6), St. John Preaching, Portrait of a Lady (1686), Schwerin Gallery.—Immerzeel, ii. 4; Kramm, ii. 620.

HAERT, HENRICUS VAN DER, born at Louvain about 1796, died in Ghent, Oct. 5, 1846. History and genre painter, pupil of Ghent Academy, then of Jacquin and David; in 1841 became professor and director of Ghent Academy, which he thoroughly reorganized. Works: Three Children mourning their Mother's Death; Expulsion of Hagar, Ghent Museum.—Immerzeel, ii. 7; Kramm, ii. 628.

HAFFTEN, KARL VON, born at Wismar, Mecklenburg, Jan. 29, 1834. Landscape painter, pupil of Munich Academy

after having visited, from 1849 to 1856, England and Scotland, North America, Brazil, and Australia. After three years in Munich he spent one year in Italy, attracted especially by the ruins at Pola, Istria; took part in the campaigns of 1866 and 1870, exhibited his works in Dresden for the benefit of the Albert Union in 1873, and settled in Berlin in 1874. Works: Moonlight on the Coast (1858), Schwerin Gallery; several in Collection of Emperor of Germany.—Schlie, 28.

HAGAR, DISMISSAL OF, *Guercino*, Brera, Milan; canvas, H. 3 ft. 8 in. × 5 ft. Abraham sending away Hagar. This picture was much admired by Lord Byron. Hagar,

Dismissal of Hagar, Guercino, Brera, Milan.

her face red with weeping, holds her son by the hand and turns her eyes to the patriarch. Sarah, in purple, is seen further back. Half-figures. Acquired in 1811 from Galleria Sampieri, Bologna. Engraved by R. Strange.

HAGBORG, AUGUST, born at Gothenburg, Sweden; contemporary. Genre and landscape painter, pupil of Stockholm Academy and in Paris of Palmaroli. Medal, Paris, 3d class, 1879. Works: Spring Tide in La Manche (1879), Luxembourg Museum; In the Cemetery of Tourville (1883); An Alarm (1884); Preparation for Fishing, Fisherman's Daughter (1885); Fisherwoman, Charles Crocker, San Francisco; First Quarrel, J. A. Scudder, St. Louis.

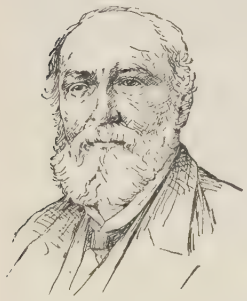
HAGEMANS, MAURICE; contemporary. Landscape painter in Brussels. Works: March Sun near Chimay; Pond of Forge-Gérard; Meadow with Birch Trees.

HAGEN, BLANCA VON, born in Breslau, Nov. 4, 1842. Portrait and genre painter, studied in Berlin and Dresden, then pupil in Munich of Benczur, and in Berlin of Gussow; visited Italy and Paris, and settled in Berlin. Works: Wallachian Girl; After Mass; On an Art Tour; Hagar and Ishmael; At the Sick-bed.—Müller, 230.

HAGEN, JORIS VAN DER (Verhagen), died at The Hague, buried May 23, 1669. Dutch school; landscape painter, strongly influenced by Ruysdael. Settled at The Hague in 1642, and was one of the founders there, of the new painters' guild, Pictura, in 1656. His pictures are truthful in details, but the colouring is dark and heavy. Works: Two Landscapes, Louvre; View near Arnheim (1649), View in Gueldres, Hague Museum; View over Canals, Museum, Amsterdam; Hilly Landscape with Felled Tree, Town Hall, ib.; Dutch Landscape with Cattle, Berlin Museum; Evening Landscape, River Shore, Carlsruhe Gallery; Landscape with Stag-hunt (figures by Lingelbach), Kunsthalle, Hamburg; Landscapes (2) with Figures (by J. le Duc), two others, Copenhagen Gallery.—Allgem. d. Biogr., x. 339; Burger, i. 151, 267; De Stuers, 40.

HAGEN, THEODOR, born at Düsseldorf, May 24, 1842. Landscape painter, pupil of Düsseldorf Academy under Andreas and Karl Müller, then of Oswald Achenbach; travelled in Switzerland and the Tyrol, became, in 1871, professor at, and in 1877 director of, the Weimar Art School; resigned his professorship in 1881. Works:

Westphalian Landscape; Approaching Storm; Guffern Alp; St. Gothard Road; Kanderthal in Switzerland; View at Scheveningen; Rhenish City in Evening Light (1879), Dresden Gallery; Storm Landscape, Breslau Museum.—Müller, 230.



HAGHE, LOUIS, born at Tournay, March 17, 1806, died at Stockwell, England, March 9, 1885. History and genre painter, pupil of Chevalier de la Barrière, a French emigrant, whom he afterwards assisted in the publication of views in Belgium; went to London in 1823, where he participated in the publication of several lithographic works, and afterwards took up painting in water-colours; in 1835 became member of the Institute of Painters in Water Colours, and afterwards its president. Member of Antwerp Academy; Order of Leopold; Medals: 1834, 1855. Painted with his left hand. Works: War Council at Courtray (1839), National Gallery, London; Scene at Convent Gate of S. Geronimo (1840); Oath of Vargas (1841); Cromwell with the Letter of Charles I., The Town Hall of Courtray (1843); Last Moments of Zurbaran (1844); Ferdinand with Rubens (1845); Rubens painting the *Chapeau* de Paille, Interior of Brewers' Corporation Room at Antwerp, Staircase in the House of that Corporation (1846); Meeting Room (1847); Capuchin Monks at Matins, Chaffoir in Town Hall of Mons, Michelangelo attending his Sick Servant Urbino (1848); Vespers in Church of St. Anne, Bruges (1849); Miseries of War, Guard-Room (1850); Interior of St. Gomer, Sierre (1851); Audience Chamber of Magistrates of Bruges —Visit of Marguerite of Parma (1852); Happy Trio, Salle d'Armes in Castle of Salzburg (1853); Corps de Garde (1854); Holy Water Vase in St. Peter's, Rome, Post-Office at Albano, Convivial Meeting of Brewers' Corporation at Antwerp, Fair Reckoner, Comfortable Quarters, The Report, Work first and Play afterwards (1855); Choir of Santa Maria Novella, Florence (1856, first picture in oil); Antechamber in Tribunal of Inquisition, Venice, View of Ducal Palace, ib., Town Hall of Oudenarde (1856); Sunny Hours (1857, in oil); Incident in Life of Cornelis Vroom, Public Letter-Writer in Rome, Remains of Portico of Octavia, Rome (1857); The Spy, Peter Boel arranging his Model, Drinking Song, Transept of St. Mark's, Venice (1858).—Art Journal (1854), 256; (1859), 13; Athen. (1885), i. 352; Kramm, ii. 630; Müller, 231.

HAGN, LUDWIG (KARL HEINRICH) VON, born in Munich, Nov. 23, 1820. Genre painter, pupil in Berlin of Krause, then of Munich and Antwerp Academies, at the latter under Wappers, and in 1847–50 at Brussels of Eugène de Block; lived then successively in Brussels, Berlin (1850–53), where by the pictures of Menzel and those in the palaces at Potsdam and Sans Souci he was led to the cultivation of rococo subjects, and Paris (1853–55), and settled in Munich, whence he visited Rome and Florence (1863–65). Member of Munich Academy since 1867. Works: Unwelcome Wooing (1851), Schwerin Gallery; The Sweet Tooth, Musical Entertainment (1861); Alchemist (1862); Promissory Note; Walk in Versailles; Conversation in the Park (1860), New Pinakothek, Munich; Italian Garden Scenes (2), Schack Gallery, ib.; Sunday Walk (1863); Fish Market in Rome (1865); Goldoni (1866); Bowling Alley (1867); Roman Library (1868); Munich Beer Cellar (1869); Duel in 17th Century; Hall in Versailles; Faring Minstrels; Garden Scene in 18th Century; Walk in the Woods; Contrasts; Audience with Pope Leo XIII.

(1880); Tintoretto in the Scuola di San Rocco (1881); Procession of Corpus Christi in Munich in last Century (1884), City Hall, Munich.—Brockhaus, viii. 706; Müller, 231; Graph. K., v. 43; Kunst-Chronik, xix. 352; Leixner, D. mod. K., ii. 93.

HAILER, MAX, born in Munich in 1818. History painter, pupil of Munich Academy under Schlotthauer, painted for four years under Cornelius in the Ludwigskirche. Works: Baptism of Duke Theodore and his Son, Ratisbon Cathedral; Emperor Charles VII., Kaisersaal, Frankfort.

HAL, JACOB VAN, born at Antwerp, Aug. 27, 1672, died there, April 20, 1750. Flemish school; history painter, pupil of one Marcus Lommelin; dean of the guild in 1705. Works: Fall of Manna, Adoration of the Holy Sacrament, St. James's, Antwerp; Nativity, Jesuit College, ib.—Van den Branden, 1168.

HALAUSKA, LUDWIG, born at Waidhofen, Nether Austria, in 1827, died in Vienna, April 29, 1882. Landscape painter, pupil of Steinfeld, but studied mostly from nature, travelling through the mountainous districts of Tyrol, Styria, and Bavaria, and on the Rhine. Member of Vienna Academy since 1870. Works: Calm Lake (1864); Morning in the Mountains (1865); Church Ruin in Evening Light (1866); Old Earthwork near Landeck (1867), Austrian Art Union; Mountain-Brook in Storm (1868), Vienna Academy; Summer Landscape from Main Country; Burgau on Atter Lake; Village on the Main, Vienna Museum; View near St. Andrä; View near Salzburg; Ferry on the Main.—Müller, 232; Wurzbach, vii. 230; Zeitsch., x. (Mittheilungen, iii. 74).

HALBREITER, ULRICH, born at Freising, July 11, 1812, died in Munich, Nov. 26, 1877. History painter, pupil of the Munich Academy under Schlotthauer, whom he accompanied to Upper Italy (1834). After he had assisted Heinrich Hess in the Basilica, and Cornelius in the fresco of the St. Louis Church in Munich, he spent three years in Athens, painting historical scenes in the Royal Palace, and at the end of 1843 went to Constantinople, Egypt, and through the desert via Jaffa to Jerusalem, of which city he painted a panorama (18 ft. × 100 ft., Lateran, Rome). Works: Battle at Karbonissi, Devastation of the Morea under Ibrahim Pasha; Defence of Missolonghi, Royal Palace, Athens; Adoration of the Shepherds (1846); Assumption (1851).—Allgem. d. Biogr., x. 403; Allgem. Zeitg., Dec. 19, 1877, Beilage, 353.

HALE, E. MATTHEW, born in England; contemporary. Genre painter. Exhibits chiefly in Grosvenor Gallery. Works: Psyche's Toil in Venus' Garden (1879); Three Princesses (1881); Psyche before Venus, Irish Flower Garden (1883); Going to the Play, Criticism (1884); In the Days of Phidias (1885).

HALE, WILLIAM MATTHEW, born in England; contemporary. Landscape and marine painter; associate of Society of Painters in Water Colours since 1871. Works: Glen Logan, Loch Maree (1873); On the Coast of Somerset, Great Rock of Coigach (1878); Twilight in a Coombe (1881).

HALEN, ARNOUD (Arend) VAN, died in Amsterdam in 1732. Dutch school; portrait painter, signed his name often Aquila; started, under the title Pan Poëticon Batavum, a collection of portraits of Dutch poets, of which he painted two hundred. Other works: Portraits of Jan van Huysum, Isaak Moucheron, Gerard de Lairesse; Woman with Book.—Immerzeel, ii. 9; Kramm, i. 25; ii. 631.

HALEN, PEETER VAN, born at Antwerp, baptised Jan. 12, 1612, died there, buried May 22, 1687. Flemish school; landscape painter; master of the guild in 1641, dean in 1650. Supplied his landscapes with many highly-finished small figures. Work, The Deluge, Cassel Gallery. Van den Branden, 915.

HALL, GEORGE HENRY, born in Boston in 1825. Subject and figure painter;

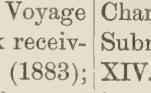
studied in Düsseldorf in 1849, and painted in Paris in 1850–52; sketched in Spain in 1860 and 1866; elected N.A. in 1868. Visited Italy in 1872, Egypt and Cairo in 1875. Professional life passed chiefly in New York. Studio in Rome (1884). Works: Group of Spanish Children (1868); Young Lady of Seville and her Duenna (1870); Seasons, 4 pictures (1871), Richard Butler, New York; Pomegranates (1874); April Showers (1876), Graziella, Governor Fairbanks; Spice Bazaar—Cairo (1879); Studies of Grapes, J. J. Astor, New York; Turner's Shop—Catskill (1880); Bric-à-Brac of Damascus, Rome, and Seville (1881); Catskill Mountain Laurels, Peaches (1882); Window in Venice, Strawberries (1883). —Tuckerman, 483.

HALL, SYDNEY P., born at Newmarket in 1842. Genre and portrait painter, pupil of Royal Academy and of Arthur Hughes; special artist of London Graphic. Accompanied Prince of Wales to India in 1876 as staff artist. Works: Review in Windsor Park — July 10, 1877, Queen visiting Camp at Ascot Heath—1877 (1878); Chapter of Order of Star of India—Calcutta, January 1, 1876 (1880), painted for Lord Northbrook; Their First Voyage (1882); Duke and Duchess of Teck receiving Officers of Indian Contingent (1883); Descent on Italy, portraits of Princesses Louise, Victoria, and Maud of Wales (1884); A Lord Chamberlain, Portrait of Major-General Earle (1885).

HALLATZ, EMIL, born in Frankfort-on-the-Oder in 1837. Animal painter, pupil of Berlin Academy and of Steffeck; went in 1862 to Paris to study the works of Troyon and Rosa Bonheur, and visited Italy in 1863. Works: Percheron Horses; Crossing Jutland Frontier; Importation of Grain into Normandy (1868); Herd in Approaching Storm; Stag Hunt (1872); Village Scene; Coast Scene near Dieppe; Journey of the three Magi; Life-boat; Festive Riding at Harvest (1875); Snow-storm in the Puszta; The Old Hypochondriacs in the Stable (1876); Horses on Towing-Path (1877).

HALLÉ, C. E.; contemporary. Figure and portrait painter. Son of the eminent musician Charles Hallé. Exhibits chiefly in the Grosvenor Gallery. Works: Little Blue-Stocking, Friends, the Gareloch, Arrochar, Nuremberg (1877); Rain Cloud (1878); To God and My Love's Right Arm (1879); Cup of Tea, St. George and Dragon, Premi! (1880); Dance of Shepherdesses, Wild Boar Hunt (1881); Nora Creena, Judith, Preparations (1882); Youth and Age, Hebe, Phyllis (1883); Feeding the Pigeons, An Unfrequented Path, portrait of Mary Anderson (1884); The Mirror, Pets, Fortune-Teller, two portraits (1885).

HALLÉ, CLAUDE GUY, born in Paris, Jan. 17, 1652, died there, Nov. 5, 1736. French school; history painter, son and pupil of Daniel H. (history painter, 1631–75); won first prize of the Academy in 1675. Painted many well-composed, but not always well-drawn, pictures for French churches and palaces. Member of Academy, 1682; professor, 1702; rector, 1736. Works: St. Paul preventing his Jailer from killing Himself, Louvre; Christ driving out Money-Changers (1686); Annunciation, Notre Dame; Submission of the Doge of Genoa to Louis XIV., Versailles Museum; St. Nicholas giving Alms, Grenoble Museum; Io changed into a Cow; Jesus at Emmaus; Holy Family; Sacrifice to Cupid.—Bellier de la Chavignerie, i. 737; Jal, 670; Lejeune, Guide, iii. 121.



HALLÉ, NOEL, born in Paris, Sept. 2, 1711, died there, June 5, 1781. French school; history painter, son and pupil of Claude Guy Hallé; won 2d grand prix in 1734, and grand prix de Rome in 1736. Though a good draughtsman, he was weak in composition and colour. He became Member of Academy, 1748; professor in 1755, assistant rector and treasurer in 1777, and rector in 1781; superintendent of Go-

belins in 1771; director of the School of Art in Rome in 1775–77; Member of Order of St. Michael, 1777. Works: Delilah cutting Samson's Hair (1734); Passage of the Red Sea (1736); Dispute between Minerva and Neptune (1748), Fontainebleau; Flight into Egypt (1759), Archbishop Flavian interceding for Inhabitants of Antioch (1762), Orléans Museum; St. Vincent de Paul Preaching (1761), Church of St. Louis, Versailles; Ceiling of Baptistery, St. Sulpice, Paris; Autumn, Geniuses of Poetry, History, Physics, and Astronomy (1761), Simon the Athenian (1777); Cornelia, Mother of the Gracchi (1779).—Bellier de la Chavignerie, i. 737; Jal, 670; Larousse; Lejeune, Guide, i. 238.

HALLEZ, G. J., born at Frameries, near Mons, July 18, 1769, died in Brussels, May 18, 1840. Genre and portrait painter, pupil of Mons Academy, where he won all the prizes; in 1787 travelled through France, and after his return was called to Brussels to paint portraits of the Emperor of Austria and other high personages; in 1796 was made professor at the central school of the Department Jemappes, and afterwards director of Mons Academy; settled in Brussels in 1839. Member of Antwerp Academy in 1817. Works: Marshal Beaulieu and Count van Zoon (1811); Young Mother and Child in Grotto; Jupiter's Awakening; Return (1813); Inundation Scene (1833); many portraits.—Immerzeel, ii. 10.

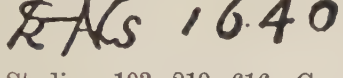
HALLMANN, ANTON, born at Hanover in 1812, died at Leghorn, Aug. 29, 1845. Architecture painter, and renowned architect, pupil in Hanover of Hellner, then of Munich Academy; in 1833 walked to Rome, and in 1834 to Naples; returned to Munich in 1839, then went to St. Petersburg, and thence to London and Paris; in 1841 returned to Rome, and in 1842 visited Dresden. Works: Convent Garden near Fossa Nova (1841); Five pictures illustrating Song of Mignon (1842); Day in Cyprus (1843); Decayed Villa in Evening Light (1845).—Brockhaus, viii. 738; Cotta's Kunstbl., 1846; Faber, vi. 356.

HALS, DIRK, born in Haarlem before 1600, died there, buried May 17, 1656. Dutch school; genre painter, brother and pupil of Frans the elder. His works, usually representing soldiers, cavaliers, and women, eating, drinking, dancing, or listening to music, were painted between 1620 and 1653. His style has some analogy with that of Peter de Hooch; the predominant tone is a cool gray, lending great harmony to the light colours; only in his later works a warmer brownish tone is apparent. He painted figures in Dirk van Deelen's pictures. Works: Merry Party, National Gallery, London; Assembly in a Park (about 1616), Louvre, Paris; Lady at the Piano, Museum, Amsterdam; Five Senses (1624), D. Franken, ib.; Ball-Scene (1628, interior by Van Deelen), N. J. W. Smallenburg, The Hague; The Topers (1627), Berlin Museum; Conversation-pieces (two 1636, one 1653), Figure of Rommelpotspeeler, Amalienstift, Dessau; Merry Party, Stuttgart Museum; Two Cavaliers and a Lady, Kunsthalle, Hamburg; Assembly (1622), Gallery, Copenhagen; Game at Draughts (1635), Count Moltke, ib.; Assembly of Ladies and Gentlemen, Musical Party (attributed to A. Palamedesz), Gotha Museum; Loving Couple, Flute Lesson (1646), Hausmann Collection, Hanover; Conversation-piece (1626), Peter von Semenoff, St. Petersburg; do. (1628), Violoncello Player (attributed to J. le Ducq), Academy, Vienna; Loving Couple on a Walk (1624), Game of Tric-trac, Assembly, Liechtenstein Gallery, ib.; Assembly in a Park (about 1620), Josef von Lippmann, ib.; Lute Player (1626), formerly Gsell Collection, ib.; Reading a Letter, Bergamo Gallery; Festival, Metropolitan Museum, New York.—Bode, Studien, 121, 613; Burger, Musées, ii. 121; Gaz. des. B. Arts (1868), xxv. 390; Zahn, Jahrbücher, 1871.

HALS, FRANS, the elder, born in Antwerp in 1584, died in Haarlem, Aug. 26, 1666. Dutch school; portrait and genre painter of great renown; pupil of Karel Van Mander. A most influential teacher and founder of a national style, and a portrait painter to be ranked with the greatest masters. Addicted to drunkenness, according to Houbraken, he was never prosperous, despite his long and active life and his unusual talent, which excited Van Dyck's admiration. In 1664, reduced to sheer want, he was supported by the municipality and pensioned. Flesh-colouring unequalled; handling broad, masterly, and vigourous. Pictures unequal in merit; his immense facility sometimes led him to be careless and sketchy. Works: Joh. Bogardus (1614); Banquet of Officers (1616), do. (1627), do. (1627), Assembly of Officers (1633), Officers of St. George's Guild (1639), Regents of St. Elizabeth's Hospital (1641), Regents of Old Men's Hospital (1664), do. (1664), Haarlem Museum; portrait of himself and his second wife (1624), The Fool (1625), Jolly Toper (1630), Old Lady (1639), Museum, Amsterdam; Archery-piece (1637), City Hall, ib.; Portrait of John Barclay (before 1610), Athenæum, ib.; Male Portrait (1655), Six Collection, ib.; do., Rotterdam Museum; Portraits of Dutch Nobleman and Wife (1625), Hague Museum; Male Portrait, do. (1645), Museum, Brussels; Singing Boys, Merry Tippler, Arenberg Gallery, ib.; De Strandlooper van Haarlem (1640), Male Portrait (1635), do. (1640), Antwerp Museum; Laughing Girl (1630), Portrait of a Lady, Portraits (3) of Beresteyn Family (1629, 1630), Louvre, Paris; Topers, Male and Female Portrait, Rothan Gallery, ib.; Male Portrait (1626), Old Lady, Young Lady (1634), Buffoon, Laughing Girl (1635), Rommelpotspeeler, Man and Wife (1638), do. (1643), Count Mniszech, ib.; Laughing Girl (1645), Lille Museum; Male Portrait (1632), Bordeaux Museum; Singing Boy (1625), Male Portraits (1625, 1627, 1656, 1660), Man and Wife (1627), Child with Nurse, Toper (1630), *Hille* Bobbe van Haarlem (about 1650), Berlin Museum; Nobleman and Wife (1620), Two Boys making Music (1625), Toper (1640), Male Portraits (3, 1655, 1660), Laughing Girl, Cassel Gallery; Male Portraits (2, 1630), Dresden Gallery; do. (1635, 1655), Gotha Museum; Young Man (1624), Man and Wife (1638), Städel Gallery, Frankfort; Boy playing the Flute (1625), Königsberg Museum; do., and Boy Drinking, Male Portrait (1630), Schwerin Gallery; Man and Wife (1643), Stettin Museum; Male Portrait (1650), Museum, Vienna; do. (2, 1630, 1644), Liechtenstein Gallery, ib.; do. (1655), Old Lady (1638), Baron Rothschild, ib.; Male Portrait (1650), National Gallery, Pesth; do. (4, 1635, 1650, 1660), Hermitage, St. Petersburg; Old Woman's Head (1645), National Gallery, London; do. (1640), Bridgewater Gallery, ib.; Male Portrait (1630), Buckingham Palace, ib.; do. (1624), Manchester House, ib.; do. (1635), Marquis of Bute, ib.; Artist's Portrait (1622), Devonshire House, ib.; Herring Seller (1616), Lord Northbrook, ib.; Male Portrait (1628), Hampton Court Palace; *Hille* Bobbe (?, probably by Frans, the younger), Meeting of Trained Bands to celebrate Peace of Münster (with Dirk Hals), Metropolitan Museum, New York; Portrait (?), Historical Society, ib.; other pictures attributed to him in the galleries of Munich, Stuttgart, Brunswick, Weimar, Oldenburg, etc., are not by him. Of his seven sons five were painters: Herman (1611–69), painted conversation pieces; Johannes (died in 1650), figures and genre scenes; Frans (see following article); Regnier (1627–89), genre scenes; Nicolaas (born in 1628), genre and landscape. — Allgem. d. Biogr., x. 451; Ch.

Blanc, École flamande; Bode, Fr. Hals und seine Schule (Leipsic, 1871); do., Studien, 35, 612; Gaz. des B. Arts (1864), xvi. 299; (1865), xviii. 103; (1868), xxiv. 219, 431; (1869), i. 162; (1885), xxxi. 349; Van der Williigen, 139, 348; Zeitschr. f. b. K., viii. 193; xviii. 347.

HALS, FRANS, the younger, born in Haarlem between 1617 and 1623, died there after 1669. Dutch school; genre and still-life painter, son and pupil of Frans, the elder, many of whose pictures he copied. Works: Two Children Singing, Arenberg Gallery, Brussels; Heads of Laughing Boys (2), Royal Palace, ib.; Piper and Violin-Player, Schwerin Gallery; Still Life (1638), Königsberg Museum; do. (1640), Berlin Museum; Hille Bobbe as Fish-wife, Dresden Gallery; Interior of Peasant Cottage (2, 1637, 1638), Carlsruhe Gallery.—Bode, Studien, 103, 219, 616; Gaz. des B. Arts (1868), xxv. 398); (1869, i. 165; Van der Willigen, 150; Zeitschr. f. b. K., v. 79; ix. 299.



HALSWELLE, KEELEY, born at Richmond, Surrey, in 1832. Landscape, marine, and figure painter; studied drawing and engraving, and drew much on wood for Illustrated London News; went about 1855 to Edinburgh, and studied in schools of Royal Scottish Academy, exhibiting his first picture, In Vino Veritas, in 1857, and his Bridge of Sighs in 1858. In 1866 he became an A.R.S.A. In 1868 he went to Rome, and painted there his Roba di Roma (1869). Other works: Street Scene in Rome (1870); Contadini in St. Peter's (1871, sold in 1883, £1,732); Elevation of the Host (1872); Il Madonajo (1873); Roman Fruit Girl (1874); Marriage Procession (1875); Rome from the Sistine, Non Angli sed Angeli (1877); Play Scene in Hamlet (1878); Tug and Timber Barge (1880); Wittenham Clumps (1881); Shooter's Hill—Pangbourne (1882), Royal Windsor—Morning, Evening Mists (1883); Gleam of the Setting Sun, Rokeby, Bed of Water-Lilies (1884); Kilchurn Castle, Flying Scuds (1885).—Art Journal (1879), 49.

HAMAN, PUNISHMENT OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

HAMEL, JULIUS, born at Dillenburg, Nassau, in 1834. History and portrait painter, pupil of Städel Institute, Frankfort, under Jacob Becker, Steinle, and Passavant; visited Dresden (1860), Munich (1861), Belgium and Holland (1866), and Italy (1869–70), and settled in Frankfort. Works: Christ washing Peter's Feet (1857); Entombment (1858), Frankfort Art Union; Loreley (1859); Tetzel's Indulgence Traffic (1864); Eginhard and Emma (1867); William of Orange taking Farewell of Egmont (1871); Seasons and Harvest-Joys (1874); Taking of Egmont (1876); Countess Helpenstein begging for her Husband's Life (1879); Portraits of Professor Becker, Justinus Kerner, Arthur Schopenhauer.—Müller, 234.

HAMILTON, CHARLES WILLIAM DE, born at Brussels in 1668 or 1670, died at Augsburg in 1754. Animal and still-life painter, son and pupil of James Hamilton (1640–1720, an able still-life painter, who under Cromwell left Scotland and settled at Brussels); also pupil of his brothers, John George and Philip Ferdinand; entered the service of Bishop Alexander Sigismund of Augsburg, for whom he painted a great number of pictures, several of which are now in the royal galleries of Bavaria. Works: Plants and Fruits, etc., Lyons Museum; Weeds and Reptiles in the Woods, Carlsruhe Gallery; Still Life with Plants and Insects (2), Darmstadt Museum; do. (3), Stuttgart Museum; do. (1), Schleissheim Gallery; Reed-Birds, Quail, Saint Gall Museum; Dead Fox and Game-Birds (1739), Schwerin Gallery; two do. and two others, Mannheim Gallery.—Wurzbach, vii. 264.

HAMILTON (Hammilton), FRANS DE, flourished second half of 17th century. Animal and still-life painter, either brother

or eldest son of James ; entered the service of the Elector of Brandenburg at Cleves in 1661, but seems to have immediately removed to Potsdam, whence, having resigned his position, he went to Vienna in 1670, then entered the Bavarian service in 1683. Works : Dead Game, Animal Life in the Woods (2), Schwerin Gallery ; similar subjects (4), Aschaffenburg Gallery ; do. (4), Schleissheim Gallery.—Schlie, 235.

HAMILTON, GAVIN, born at Lanark, Scotland, in 1730, died in Rome in 1797. History painter, master unknown ; went early to Italy, and resided in Rome most of his days. More noted for promotion of the fine arts than as a painter, but left some good pictures, especially illustrations of the Iliad. Works : Achilles with the Dead Body of Patroclus ; Achilles parting with Briseis ; Achilles dragging the body of Hector behind his Chariot ; Andromache weeping over Hector ; Apollo. About 1794 he decorated an apartment in the Villa Borghese, Rome, with the story of Paris.—Redgrave.

HAMILTON, HAMILTON, born in Middlesex Co., England, April 1, 1847. Genre painter, self-taught. His family removed to America when he was an infant, and settled at Cowlesville, Wyoming County, N. Y. In 1872 he opened a studio in Buffalo and painted portraits ; in 1875 visited the Rocky Mountains and painted the Laramie Peaks (Centennial Exhibition, 1876), now in the Buffalo Fine Arts Academy ; spent 1878–79 in Europe, chiefly at Pont Aven, Brittany ; returned thence to Buffalo, and removed to New York in 1881. Member of American Water-Colour Society, and New York Etching Club ; elected A.N.A. in 1886. Works : The Peddler's Visit, The Sisters (1882) ; The Silver Line, Jump—Sir ! Little Sunbeam, The Dreamer (1884) ; Interior at New Windsor—N. Y., Farewell, Veiled Head (1885) ; Solitude, The Messenger (1886). — Hitchcock, American Etchings (New York, 1885).

HAMILTON, JAMES, born in Ireland in 1819, died in 1878. Marine painter, taken to America as a child, studied first in Philadelphia ; spent 1854–55 in London, and after his return to Philadelphia furnished illustrations for Dr. Kane's Arctic Explorations and other works. Professional life passed in Philadelphia. Works : Egyptian Sunset ; Morning off Atlantic City, Mrs. C. S. Longstreet, New York ; Moonlight Scene near Venice ; Wrecked Hopes ; Old Ironsides ; Escape of Smugglers, Capture of the Serapis, Mrs. D. D. Colton, San Francisco ; Death of Steerforth, W. H. Fosdick, Louisville ; Wreck off the Coast, C. H. Wolff, Philadelphia ; Off Delaware Capes, J. W. Drexel, New York ; Vision of Columbus, Mrs. Joseph Harrison, Philadelphia.

HAMILTON, JEAN GEORGE DE, born at Brussels in 1666 or 1672, died in Vienna in 1740 (?). Animal and still-life painter, son and pupil of James (Scotch painter of fruit and still life) ; painted many years in Brussels, then joined his brother Philip in Vienna ; later lived at the court of Berlin, but returned to Vienna after the death of Friedrich I. of Prussia, and became court-painter. He painted flowers, fruits, and insects, but especially horses with great skill. Works : Horses and Foals in Pasture (2), Imperial Stud at Lipicza (1727, with 72 horses painted from nature), Stag and two Roes in a Landscape, Boar-Head and Hunting Implements (1718), Vienna Museum; several in Summer Palace at Schönbrunn, and in Gallery of Stift Kremsmünster ; Dead Hare and Birds, Old Pinakothek, Munich ; Dead Birds Suspended (2), Schleissheim Gallery ; White Horse Jumping (1703), Thoroughbred (1704), White Horse led by Negro, Sorrel led by Groom (1709), Dresden Gallery ; Dogs by Dead Game (3), Dead Bird and Insects (2), Bear-Hunt, Stuttgart Museum ; White Grouse in the Mountains, Zürich Gallery. His son and pupil, Anton Ignatz (born in Vienna in 1696, died at Hubertsburg, Saxony, in 1770), who painted the same subjects, entered the service of the Duke of Saxe-Weimar, and then became court-painter to Augustus III., King of Poland and Elector of Saxony.—Kramm, ii. 635.

HAMILTON, JOHN McLURE, born in Philadelphia in 1853. Genre painter; studied at the Royal Academy, Antwerp, under Van Lerius, and at the École des Beaux Arts, Paris, under Gérôme. Exhibited at National Academy in 1877, Le Rire, and at Pennsylvania Academy in 1885, The Old Pioneer and Swiftwater. Studio in Philadelphia.

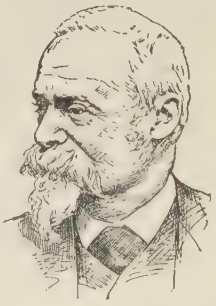
HAMILTON, PHILIP FERDINAND DE, born at Brussels in 1664, died in Vienna in 1750. Animal and still-life painter, son and pupil of James; was called to the court of Vienna by Charles VI., who employed him extensively. His pictures are frequently to be met with at the country-seats and in the castles of the Austrian nobility, and in the public galleries of Vienna, Prague, Pesth, Munich, Weimar, Dessau, Carlsruhe, Frankfort, and Oldenburg. —Kramm, ii. 636; Wurzbach, vii. 263.

HAMLET, PLAY SCENE IN, Daniel *Maclise*, National Gallery, London; canvas, H. 5 ft. × 9 ft. The play scene in centre, background; in foreground, right, the king and queen and Polonius, with attendants and soldiers; left, Ophelia with Horatio leaning on her chair, and behind, attendants and soldiers; centre, Hamlet lying at feet of Ophelia, gazing on the king's face. Royal Academy, 1842. Engraved by C. Rolls.—Art Journal (1854), 214.

HAMLET WITH YORICK'S SKULL, Sir Thomas *Lawrence*, National Portrait Gallery, London; canvas, H. 10 ft. × 6 ft. 6 in. Portrait of John Philip Kemble, as Hamlet, apostrophizing the skull of Yorick, the king's jester, which he holds in his hand. Painted in 1801; presented in 1836 by King William IV. Transferred from National Gallery in 1884. Engraved by S. W. Reynolds and others. Sketch sold at Sir T. Baring sale, 1848, for 50 guineas.—Gower, 48; Waagen, Treasures, i. 380.

HAMMAN, (ÉDOUARD JEAN) CONRAD, born at Ostend, Sept. 24, 1819. Historical genre painter, pupil of Antwerp Academy and of De Keyser; settled in 1846 in Paris. Gold medal in Brussels, 1848; medals in Paris: 3d class, 1853; 2d class, 1859, 1863, 1864; Order of Leopold, 1854; L. of Honour, 1864. Works: Preparations for Serenade, Rabelais at the Court of France, Hamlet, Charles IX. and his Surgeon Ambroise Paré, Louis XIII. and Maria de' Medici surprised by Richelieu, Doge Mocenigo and Titian visiting Paul Veronese, Daughter of the Criminal (1847–53); Christopher Columbus; Adrian Willaert playing Organ in Monastery at Bruges, Brussels Museum; Workshop of Stradivarius (1869); The Anatomist Vesalius in Padua; Dante at Ravenna (1859); Entry of Duke Albrecht VII. and Isabella into Ostend; The Heptaméron of Margaret of Angoulême; Childhood of Francis I.; Charles V. instructed by Erasmus (1863), Luxembourg Museum; Women of Siena during the Siege (1864); Festival of Bucentaur in Venice (1867); Masaniello and the Viceroy of Naples; Murillo in his Studio; Huguenot Family in Flight (1870); The Secrets of Madame and of the Soubrette (1873); Father's Memories (1878); Grassy Corner in Normandy (1881); Meadows of Surdif (1882); Farm Yard in Normandy (1883); The Breakers (1884).—Jour. des B. Arts (1860), 138; Kramm, ii. 636; Müller, 167.

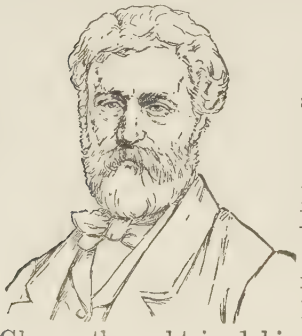
HAMMER, (EDMUND) GUIDO, born in Dresden, Feb. 4, 1821. Animal painter and illustrator, pupil of Dresden Academy and of Julius Hübner. In 1847 visited Trieste and North Italy on foot, and returned home by Munich and Nuremberg; has made frequent excursions into the forests of Saxony, Bohemia, and Silesia, and the Tyrol; went to Constantinople in 1866. Works: Mort, Saxon Art Union; Two Stags Fighting; Greyhound (1852), Sow with Grice stopped by Dog (1860), Dresden Gallery.—Muller, 235.



HAMMER, HANS JÖRGEN, born in Copenhagen, Dec. 29, 1815. Genre and landscape painter, pupil of Copenhagen Academy under Eckersberg; entered the army in 1848, took part in the campaign of that year, and took his leave as captain in 1860; visited Italy in 1856–58. Order of Dannebrog, 1861; Member of Copenhagen Academy in 1874. Works: Last Load of Hay (1845); Peasants' Amusement on Sunday (1847); View of Rome (1863); Market-Place at Ariccia (1863); Market-Day at Fredericia (1871); Long-Expected Letter (1877), Copenhagen Gallery.

HAMMER, JOHN J., born in Westhofen, Germany, Jan. 1, 1842. Genre and portrait painter, pupil in Munich from 1876 of Professors Loefftz and Alexander Wagner. Removed to New York in 1884. Works: In the Shade (1881), In the Sun (1882), Kunstverein, Munich; Gleaners (1883), William Baumgarten, New York; Scenes from Pompeii — water-colours (1883); Goose Girl (1883), Munich Exhibition; Little Barefoot (1884); Dreams of Childhood—water-colours (1885); Portrait of Mrs. Margaret Carnegie (1886), Andrew Carnegie, New York.

HAMON, JEAN LOUIS, born at St. Loup, near Plouha (Côtes-du-Nord), May 8, 1821, died at St. Raphaël (Var), May 29, 1874. Genre painter, pupil of Delaroche and of Gleyre; exhibited in 1848 with little success. Gleyre then obtained him employment at Sèvres, where he designed and painted a number of vases, among them one for Queen Victoria (1851), and another for the Empress. Lived in Capri after 1865. Many of his highly poetical and delicately painted pictures have been engraved. Despite great professional success, his life was embittered and shortened by sickness and pecuniary embarrassment. Medals: 3d class, 1853; 2d class, 1855; L. of Honour, 1855. Works: Tomb of Christ, Frieze of a Door (1848); Equality in the Seraglio, Parrot playing with two Girls, a Roman Notice (1849); Human Comedy (1852), Luxembourg Museum; My Sister isn't There (1853); Cupid and his Followers, The Orphans, Nurse with Children, It is not I (1855); Tomb of Christ (1865), Marseilles Museum; Chained Butterfly, Enslaved Fly, The Cheap Shop, The Tamer, Love, Women Winding (1857); Cupid Visiting (1859); Aviary, Smuggler, Guardianship, Virgins of Lesbos (1861); Elder Sister, Mountebank (1861), Nantes Museum; Imitator, Day of Betrothal, Aurora (1864); Muses at Pompeii (1866); Promenade (1867); Ophelia on the Bank of the Dark River (1873); Among the Flowers, Museum, New York; Spring Flowers, W. H. Vanderbilt, ib. — Gaz. des B. Arts (1875), xi. 119; Athenæum (1874), i. 835; Hamerton, French Painters; Larousse; Meyer, Gesch., 628; Illustr. Zeitg. (1879), i. 315, 321; Claretie, Peintres (1882), i. 49.



HAMPE, KARL FRIEDRICH, born in Berlin, July 13, 1772, died there, Dec. 29, 1848. Genre and architecture painter, pupil of Berlin Academy under Niedlich and Frisch. Member of the Berlin Academy in 1816, professor in 1823, and inspector and librarian from 1829. Works: Castle in Moonlight (1817), Fountain in Gothic Hall (1819), Luther's Room in Wittenberg (1821), National Gallery, Berlin.

HÄNDLER, PAUL, born at Altenweddingen, near Magdeburg, March 16, 1833. History painter, pupil of Berlin and Düsseldorf Academies, then in Dresden of Julius Schnorr; visited Italy in 1859, and afterwards Paris; lived in Dresden in 1861–67, and then settled in Berlin, where he is professor at the Royal Art School. Works: Crucifixion (1861); Disciples at Emmaus (1862); Battle at Möckern (1864); Christ bearing the Cross (1865); Wall Paintings for Church in Hillersleben (1867); Doubting Thomas

(1868); Crucifixion (1871); Ecce Homo (1872); Resurrection (1872); do. (1873); Christ Crucified (1873); Disciples at Emmaus (1875); Christ and Peter on the Sea (1876). In fresco: St. Paul at Athens, Burning of Papal Bull at Wittenberg (1881–83), Gymnasium, Magdeburg; Cartoons for Stained Glass Windows in Prince Albert Mausoleum at Windsor Castle (1866).—Brockhaus, viii. 808; Müller, 235; Rosenberg, Berl. Malersh., 248.

HANNIBAL CROSSING THE ALPS, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 9 in. × 7 ft. 9 in. A lurid sun seen through a storm of snow, which threatens to overwhelm the Carthaginians, toiling through the passes, who are also attacked by the savage mountaineers. Royal Academy, 1812. Engraved by J. Cousen in Turner Gallery.—Cat. Nat. Gal.

HANNEMAN, ADRIAEN, born at The Hague in 1601, died there in 1668 or 1669. Portrait painter, pupil of Ravesteyn; went to England early in Charles I.'s reign, painted for 16 years under Daniel Mytens, the elder, and adopted much of Van Dyck's manner. He returned afterwards to The Hague (probably before 1640), became master of the guild in 1640, court-painter to Princess Mary of Orange, and in 1656 was one of the founders of the new painters' guild, Pictura, and its first dean. His portraits are well drawn, full of expression, and of fine colouring. Works: Portrait of Constantyn Huygens and Children (1640) Hague Museum; Portrait of Jan de Wit (1652), Rotterdam Museum; Family Group engaged in Music, Female Portrait, do. (1661), Brunswick Museum; Portrait of Prince William Frederick of Orange (1661), Weimar Museum; do. of Great Elector (1659), Wörlitz Gallery; do. of Charles I., and of Van Dyck, Vienna Museum.—Allgem. d. Biogr., x. 522; Burger, Musées, ii. 227; Immerzeel, ii. 13; Kramm, ii. 637; Riegel, Beiträge, ii. 219.

HANNL, MAX, born in Prague in 1696, died in Vienna in 1758. German school; portrait painter, said to have been a pupil of Kupeczky. His portraits show broad treatment, powerful colouring, and fine impasto. Works in Vienna Museum.

HANOTEAU, HECTOR, born in Decize (Nièvre), May 25, 1823. Landscape painter, pupil of Gigoux. A painstaking and skilful realist. Medals: 1864, 1868, and 1869; L. of Honour, 1870. Works: Arab Encampment (1855); Meadows of Charency, Pond in Nivernais (1857); Morning on the Cauna (1859); Morning's Fishing (1860); Springs at Charency (1861); Horses at Liberty (1863); Paradise of Geese, Marseilles Museum; Abandoned Hut (1864); Corner of a Park (1865); Evening on the Farm, After Fishing (1866); Larder of the Fox-Cubs (1868); Reeds (1869); Passage of Great Game (1869); The Summons (1870); Village Pond (1870), Luxembourg Museum; Cottage (1872); Honeysuckle (1873); The Aumance, View on the Allier, Benevolent Public (1874); Frogs (1875), Luxembourg Museum; Laughing Water, Kids (1876); Mill, Chief Place by the Fire (1877); Miller's Excursion (1878); Victim of the Supper (1879); Sleeping Water (1880); Wooded Pond, My Garden (1881); Autumn, Hoeing (1882); The Middle Row (1883); September, April (1884); Peaks of the Grove, Useful Man (1885).—Gaz. des B. Arts, xvii. 16, 162, 368; Larousse.

HANS VAN KALKAR. See *Kalkar*.

HANSCH, ANTON, born in Vienna, March 24, 1813, died in Salzburg, Dec. 8, 1876. Landscape painter, pupil of Vienna Academy under Moessmer. Studied the old masters, and made frequent journeys to the Austrian Alps, to Switzerland, Upper Italy, and Belgium. Gold medal, 1839. Prizes, 1839, 1859, 1860. In 1848 he was made member, and in 1871 senator, of the Vienna Academy. Settled at Salzburg in 1873. He was one of the leading landscape

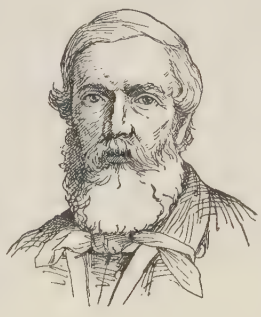
painters of the Vienna school. Works: View near Hiefflau, Styria (1836); Neuwald near the Schneeberg (1836); Lake of Constance, Fir Wood in the Salzkammergut; View at Gollinger Falls; After the Storm; From the Wilderness of Styria; At Bernina Pass; View on the Königsee (1849), Glacier of the Jungfrau (1853), Under the Lindens (1858), Museum, Vienna; View in the Salzkammergut, Academy, ib.; Alpine Forest (1866); Gossau Lake (1869), Oetzthal Glacier, View on Chiem Lake, The Wetterhorn.—Allgem. d. Biogr., x. 525; Kunst-Chronik, xii. 239; Meyer, Conv. Lex., xvii. 435; Wurzbach, vii. 325.

HANSELAERE, PIETER VAN, born in Ghent, July 13, 1786, died there, March 10, 1862. History and portrait painter, pupil of Ghent Academy under Van Huffel, obtained the first prize, and in 1809 went to Paris, where he studied under David, won the grand prize at Ghent in 1814, and went to Italy in 1816; became court-painter to King of Naples and member of Rome and Naples Academies, and, after his return in 1829, professor at Ghent Academy. Works: Sacrifice of Abel (1814); Martyrdom of St. Stephen, Ghent Museum; Philip van Artevelde inciting Rebellion in Ghent; Susanna at the Bath, Artist's Portrait, National Museum, Amsterdam; Roman Woman Praying, Weimar Museum.—Immerzeel, ii. 14; Kramm, ii. 619.

HANSEN, HANS NIKOLAI, born in Copenhagen, May 5, 1853. Genre painter, pupil of Copenhagen Academy, where he took several prizes. Works: Outside the Gate (1868); From a Churchyard (1880); After Breakfast, Children on the Heath, (1881); Troubadours (1882).—Sigurd Müller, 138.

HANSEN, HEINRICH, born at Hadersleben, Nov. 23, 1821. Architecture painter, pupil of Copenhagen Academy. In 1847 travelled through Germany, and in 1850–52 visited Western Europe and Spain. Member of, and professor at, Copenhagen Academy. Works: Interior of St. Sablon's in Brussels (1853), Chamber of Christian IV. at Rosenborg Castle (1855), Room in Town Hall of Bruges (1858), Copenhagen Gallery; San Marco; Oratory of Christian IV.; Council Chamber in Palazzo Ducale, Venice; Interior of 16th Century in Lübeck (1878).—Sigurd Müller, 143; Weilbach, 242.

HANSEN, KONSTANTIN, born in Rome, Nov. 3, 1804, died March 27, 1880. Genre and history painter, son of the portrait painter Hans H. (1769–1828), pupil of Christopher V. Eckersberg; was in Italy in 1835–41, and painted many scenes from popular life; after his return executed mythological scenes in fresco in the University of Copenhagen. Member of Copenhagen Academy in 1864, professor, and since 1873 vice-director. Works: Ægir's Banquet, Copenhagen Gallery; Reading from Ariosto (1839); The Housewife (1859); Interior of Mill near Hellebek; Assembly of the States at Christiansborg.—Sigurd Müller, 127; Weilbach, 229.



HANSEN BALLING, OLE PETER, born in Christiania, April 23, 1823. Genre and portrait painter, pupil of Berlin and Copenhagen Academies, entered the army in 1848, went to America in 1856, took part in the Civil War as commander of a regiment of volunteers, and afterwards returned to Christiania, where he portrayed especially officers of the Norwegian navy. Works: Cavalry Skirmish near Rendsburg; Portraits of General Grant and several other American generals.—Weilbach, 246.

HANSONN, CHRISTIAN HEINRICH, born at Altona in 1791, died there, May 1, 1863. History and portrait painter, first instructed in Hamburg; tried portrait painting successfully, went to Stralsund, and afterwards to Vienna, whence, with the Danish painter Bravo, went to Rome, where

he improved through intercourse with Reinhardt, Koch, and Cornelius; after a short visit home, he passed six years in Italy, and then resided in Munich in 1830–45. In 1845 he painted four large altarpieces in Austria, before going again to Italy, whence he returned to his native town in 1850. Works: Youth at Nain; Magdalen; The Fisherman—after Goethe (1833); Madonna; Christ on Mount of Olives; Bathing Girls; Portraits of Baron von Aretin, of the painter Morgenstern, and many others; Scenes from Mediæval Life in German Castles; four great Altarpieces (1845); St. Geneviève in Prison; Genius with a Child; Mother and Child; Group of Italian Women.—Allgem. d. Biogr., x. 543; Cotta's Kunstbl. (1835), 58; Hamb. K. Lex.; Söltl.

HANTZSCH, JOHANN GOTTLIEB, born at Neudorf, near Dresden, March 19, 1794, died in Dresden, April 3, 1848. Genre painter, pupil of Dresden Academy and of Rössler. He satirized the philistinism of small towns and set forth the humourous aspects of the school-room in his pictures. Works: Saxon Peasant's Room; Village School; Youth hath no Virtue; Sunday Morning (1830), Leipsic Museum; At the Dentist's (1839), National Gallery, Berlin.—Jordan (1885), ii. 84.

HAPPEL, FRIEDRICH, born at Arnsberg, Westphalia, May 23, 1825, died in Düsseldorf, July 5, 1854. Animal painter, brother of Peter Friedrich, pupil of the Düsseldorf Academy in 1838–41. Works: Foxes fighting about Dying Buck (1844); Hounds, Foxes hunting Hares, Fighting Stags (1851–52); Fox Family, Young Foxes Playing, Young Foxes waiting for their Parents (1853); Stag Calling (1854); Foxes attacking Wounded Buck (1855).—Allgem. d. Biogr., x. 552; Andresen, v. 197.

HAPPEL, PETER FRIEDRICH, born at Arnsberg, Westphalia, March 26, 1813, died in Düsseldorf, May 23, 1854. Landscape painter, pupil from 1829 of the Düsseldorf Academy under Schirmer. Opened a studio in 1842 at Düsseldorf, which he left only at intervals for study at Munich and in the country. He has been called the painter of German summer. Was secretary of the Düsseldorf Artists' Association. Works: View in Sauerland (1837); Mountain Landscape in Rain (1839); View in Isar Valley (1840); Maleiche (1842); Way to Village (1847); Moorland (1848); Harvest Scene, Mill (1850); View in the Eifel, Harvest, with Procession, View in the Odenwald.—Allgem. d. Biogr., x. 552.

HAPPY AS A KING, William *Collins*, J. Clough, Liverpool; canvas, H. 2 ft. 3 in. × 2 ft. 11 in. Children swinging on a gate in a wood. Painted in 1836; sold to Messrs. Finden, 275 guineas. Repetition (1836) in National Gallery, from Vernon Collection, 1847. Engraved by E. Finden, C. Cousen. —Wilkie Collins, Memoirs, ii. 66, 349.

HAQUETTE, GEORGES, born in Paris; contemporary. Genre and portrait painter, pupil of Adolphe Millet and of Cabanel. Medal, 3d class, 1880. Works: Wandering Musicians (1876); At the Guardian's (1877); Scene at Pollet near Dieppe (1878); Francine's Muff, Interior at Pollet (1879); Wandering Musicians in Norman Tavern; Fish-seller at Dieppe (1880); Interior at Mother Panotte's, Father Mazure (1881); Departure for Newfoundland, At the Pier (1882); Right of Passage, Expectation (1883); Salute at Calvary, A Baptism (1884); The Signal (1884), Mrs. M. J. Morgan, New York; Landing of Fishermen, Blast of Wind (1885).—Bellier, i. 741.

HARBURGER, EDMUND, born at Eichstädt, Bavaria, April 4, 1846. Genre painter, pupil of Munich Academy under Lindenschmitt; subjects mostly humourous. Works: Beer-Drinker, Village Barber (1872); Contrasts (1873); Senator (1874), Art Union, Munich; Old and Young (1875); Education of Bacchus (1876); Young Venetian Woman; At the Silent Hearth (1883); Seamstress (1884); Head Study, Saint Gall Museum.—Illustr. Zeitg. (1873), ii. 246; Kunst-Chronik, xx. 743.

HARDING, CHESTER, born at Conway, Mass., Sept. 1, 1792, died in Boston, April

1, 1866. Portrait painter, self-taught. Originally a turner, then a soldier in the war of 1812, and a house-painter in Pittsburgh, he developed a talent for portrait painting, and going to London in 1832 met with much success. After his return he exercised his profession in St. Louis, Philadelphia, and Boston. Works: Portraits of Dukes of Norfolk, Hamilton, and Sussex; Sir Archibald Alison; Samuel Rogers; Lord Aberdeen; Daniel Webster, Bar Association, New York; Washington Allston, S. Batchelder; John Randolph, Corcoran Gallery, Washington; Daniel Boone; General Sherman; Henry Clay; John C. Calhoun; Chief Justice Marshall; Charles Carroll; William Wirt; Presidents Madison, Monroe, and J. Q. Adams.

HARDING, JAMES DUFFIELD, born at Deptford, England, in 1798, died at Barnes, Dec. 4, 1863. Landscape painter, awarded in 1818 a medal by the Society of Arts, elected in 1821 an associate, and in 1822 a member of the Water-Colour Society, which he left in 1847 to become a candidate for the R. A., but failing returned to it in 1857. Visited Italy in 1830; promoted lithography, and wrote several works on art. For his lithographic drawings, exhibited at the Louvre, he received two gold medals from the Academie des Beaux Arts. Works: The Alps from Secco to Como; The Jungfrau; Angers on the Loire; View of Freiburg; Falls of Schaffhausen; On the Moselle, Sir Richard Wallace, London; Pollards in Windsor Meadows, Tintern Abbey, Landscape with Hovels, South Kensington Museum.—Art Journal (1850), 181; (1856), 270; (1864), 39, 89.

HARDORFF, GERDT, born in Hamburg Territory (Altenland), May 11, 1769, died in Hamburg in 1864. History painter, pupil in Hamburg of Anton Tischbein, and from 1788 in Dresden of Casanova; returned in 1796 to Hamburg, where he became professor at the Johanneum. Works: Cain after the Fratricide (1794); Last Supper, Crucifixion (1796), Magdalen; Director Gurlitt at the Desk, Kunsthalle, Hamburg.—Allgem. d. Biogr., x. 595; Nagler, Mon., ii. 1064.

HARDORFF, RUDOLF, born in Hamburg, March 8, 1816. Marine painter, son and pupil of Gerdt; has visited Holland, England, and Scotland, and paints marines effectively with interesting accessories. Works: Sunrise on Coast (1848), Explosion of Danish Man-of-War Christian VIII. near Eckernförde (1850), Mouth of the Thames near Ramsgate (1853), Moonlight on Coast, Shipwreck, Kunsthalle, Hamburg; Naval Victory of Germans over the Danes (1858); Roadstead at Isle of Wight; The Log-House in Hamburg Harbour; Cladda Rock by Moonlight; Scotch Coast; Men-of-War in North Sea.—Müller, 237.

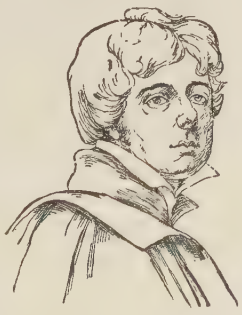
HARDY, FREDERICK DANIEL, born at Windsor, February, 1826. Genre painter, relinquished music for painting; began to exhibit in Royal Academy in 1851 views of domestic interiors, which have made him popular. Exhibits chiefly at Royal Academy. Works: The Sweep (1862); Playing at Doctor (1863); The Pedlar (1864); Leaky Roof (1865); Threatened Deluge (1866); Broken Window (1869); Reading the Will (1870); Housekeepers Alarmed (1871); Looking for Father (1873); Stirring News (1875); A Misdeal (1877); Prayer for Those at Sea, Music Party (1879); Evening with Mozart (1881); Reading the Spectator in 1711 (1882); In Memoriam (1883); Vespers (1884).

HARDY, HEYWOOD, born in England; contemporary. Genre painter. Exhibits at Royal Academy and Grosvenor Gallery. Works: Christmas Eve (1877); Meg Merrilies and the Laird of Ellangowan (1879); Sidi Ahmed ben Avuda and the Holy Lion, Life's Chequered Ways, Lovers' Meeting, Sleeping Beauty, Little Sisters (1881); King's Daughter, Slain Enemy (1882); Lion in Love, New Arrival, General Assembly (1883); Rear Guard, Sale of Cavalry Horses, Wanderers (1884); Roused, Trespassers (1885).

HAREUX, ERNEST VICTOR, born in Paris, Feb. 18, 1847. Landscape painter, pupil of Charles Busson, Bin, Trottin, Pelouse, and Levasseur. Medals: 3d class, 1880; 2d class, 1885. Works: End of September Day (1868); Before the Rain (1870); Banks of the Seine (1875); Day after Fête (1878); Return from Market, Summer in Normandy (1879); Vegetable Garden, Trench of Digue-Blanche (1880); Moonrise after Rain (1881); Banks of the Creuze (1882); Storm, Moonrise in November (1883); Twilight in July, November Morning (1884); Banks of the Creuze, Autumn Night (1885).—Bellier, i. 742.

HARLAMOFF, ALEXIS, born at Saratoff, Russia, in 1849. Genre and portrait painter, pupil of St. Petersburg Academy under Markoff; won in 1870 first prix de Rome, continued his studies in Paris under Bonnat, and spent two years in Holland and Germany, and one year in Belgium. Member of St. Petersburg Academy. Medal, 2d class, Paris, 1878. Works: Music Lesson; Children and Flowers; Maiden of Mordva; Portraits of Turgeneff, M. and Madame Viardot, Emperor Alexander II., Prince Kotschubei, Madame Tretiakoff.

HARLOW, GEORGE HENRY, born in London, June 10, 1787, died there, Feb. 4, 1819. Portrait painter, pupil of De Cort, Drummond, and Sir Thomas Lawrence; first exhibited at Royal Academy in 1805. In 1818 he visited Rome; was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke. Best known work, Trial of Queen Catherine, with Kemble portraits. —Redgrave; F. de Conches, 411.



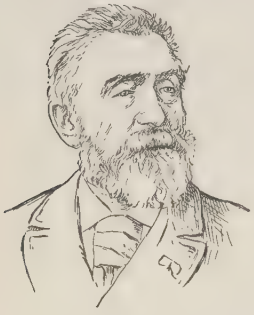
HARMS, JOHANN OSWALD, born in Hamburg in 1642, died at Brunswick in 1708. German school; landscape and architecture painter, pupil of Ellerbrock in Hamburg; studied in Rome under Salvator Rosa, whom he imitated successfully. After his return he lived long in Dresden, where he painted decorations for the theatre. Works: Winter Landscape (1675), Schwerin Gallery; others in Brunswick Museum. His son, August Friedrich (died at Cassel in 1745), also painted landscape and architecture, but with especial skill dead game, of which excellent specimens are in the galleries of Brunswick (2) and Copenhagen. In the cathedral at Brunswick is an Ascension by him, dated 1728. He also wrote on art.—Allgem. d. Biogr., x. 611.

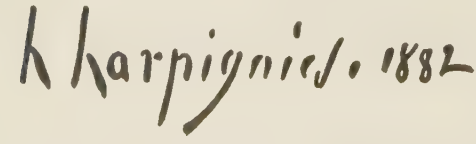
HARNETT, WILLIAM M., born in Philadelphia, Pa., in 1851. Still-life painter, pupil of the National Academy, New York. Studied in Frankfort and Munich, 1880–84. Studio in Munich. Works: Social Club (1879); Still Life (1882), T. B. Clarke, New York; Fruit, Still Life (1883).

HARPER, ADOLF FRIEDRICH, born in Berlin, Oct. 17, 1725, died there, June 23, 1806. Landscape painter, son and pupil of Johann H. (born in Stockholm in 1688, died, court-painter in Berlin, in 1746), travelled then for eight years in France and Italy, and studied especially in Rome under Richard Wilson. In 1756 he entered the Duke of Würtemberg's service, became court-painter in 1759, professor at the newlyfounded Academy in 1761, and afterwards at the Karlschule. He was rector of the former in 1771–72, and of the latter in 1785–94, and from 1784 director of the galleries. Work: The Garden Theatre at the Villa Madama, Rome (1760); many others in the Castles of Würtemberg.—Allgem. d. Biogr., x. 617; Goethe, Schweizer Reise, i. J. 1797; Haakh, Beiträge, 4.

HARPIGNIES, HENRI, born at Valenciennes, July 28, 1819. Landscape painter, pupil of Achard. Both in oil and water-colour this artist stands in the first rank of living French painters. His water-colours have the strength and breadth of the English school. Has exhibited regularly since 1852. Medals: 1866, 1868, and 1869; 2d

class, 1878; L. of Honour, 1875; Officer, 1883. Works: A Deep Road (1852); View of Capri (1855); The Hedge School, A Panic, Hunting Craw-Fish (1857); The Return, A Storm (1859); Edge of the Woods, Evening on the Loire, The Loire (1861); The Rooks (1863); The Promenade (1864); Rome from the Palatine Hill (1865); View at Sorrento (1865), Douai Museum; Vesuvius (1866); Evening on the Campagna (1866), Luxembourg Museum; Solitude (1867); Souvenir of the River Meurthe (1868), Lille Museum; Rocky Road (1869); View of Montréal (1870); Valley of Egeria (1870), Opera House; Ruins of the Castle of Hérisson (1872); The Wolf's Jump (1873), Orléans Museum; do., Luxembourg; River Aumance, A Benevolent Public (1874); Oaks of Château-Rénard, Valley of Aumance (1875), Luxembourg; Meadow in Bourbonnais (1876); Village of Chasteloy (1877); Old Walnut Tree (1878); Pavilion of Flora from the Pont Neuf, Turkeys (1879); Return from Hunting in the Evening (1880); Victim of Winter, the Loing at St. Privé (1881); The Loing, The Loire (1882); Woods of Trémellerie, An Afternoon at St. Privé (1883); Loing at Tremellerie, Moonrise (1884); The Loire at Briare, Farm of Cour-Chaillot (1885).—L'Art (1879), xvi. 269, 281; Larousse; Meyer, Conv. Lex., xxi. 406.





HARRACH, FERDINAND VON, Count, born at Rosnochau, Silesia, in 1832. Landscape and historical genre painter, pupil of Weimar Art School under Kalckreuth, Ramberg, and Pauwels; took part in the campaigns of 1866 and 1870, and spent one year in Italy. Lives in Berlin; member of Berlin Academy since 1873. Works: Chamois Hunters; Henry the Fowler; Emperor Max on the Martin Wall; Scotch Fisherman's Family; Chamois Hunt; Seizure of Luther on his Return from Worms (1870), Breslau Museum; Arran Island; Spring's Beginning; Nocturnal Attack; Opened Garden Door; In the Vineyards of Wörth, Outpost on Mont Valérien, Napoleon's Letter to King William (1872); Skating in Thiergarten, Moltke before Paris (1876); Death of the Sea-King; Abraham's Sacrifice (1877); Annunciation to the Shepherds (1878); Peter's Denial, Breslau Museum; Alpine Landscape, Female Portraits (2, 1884).—Müller, 238; Rosenberg, Berl. Malersch., 231.

HARRER, HUGO, born at Hirschberg, Silesia, in 1836, died in Rome, Dec. 8, 1876. Genre and architecture painter, self-taught. Painted his first pictures in Nuremberg, then went to Munich, where he was much influenced by Piloty, and in 1862 to Rome, where he allied himself closely with Passini. Returned there after a two years' sojourn in Düsseldorf. In sunlight effects took Oswald Achenbach for his model; was strong in perspective. View in Olevano (1876), Berne Museum.—Allgem. d. Biogr., x. 640; Kunst-Chronik, xii. 287, 478.

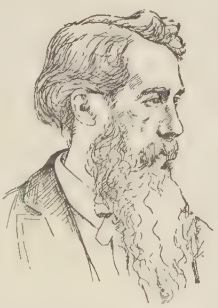
HARRIET, FULGIRON JEAN, born in Paris (?), died in Rome in 1805. History painter, pupil of David; won the grand prix de Rome in 1793, and first prize in 1800 and 1802. In 1803 he went to Rome, and died there, leaving his Horatius Cocles unfinished. Works: Battle of the Horatii and Curiatii (1800); Androclus and the Lion (1802); Brutus dying on the Battle-Field (1803); Horatius Cocles on the Sublician Bridge (1805).—Seubert, ii. 175.

HARRISON, LOWELL BIRGE, born in

Philadelphia, Nov. 28, 1854. Genre painter, pupil in Paris of Carolus Duran, and of the École des Beaux Arts under Cabanel. Exhibited first in Salon of 1881. Returned to America in 1882, painted in New Mexico in 1883. Studio in Paris. Works: Waif from the Sea (1881); Return from First Communion (1882); November (purchased by French Government); Little Goose-Herd, Motherless, Summer Idyl, Calling Home the Cows, Milkmaid, Modern Pompeiian, Friends or Foes (1884).

HARRISON, THOMAS ALEXANDER, born in Philadelphia, Jan. 17, 1853. Genre and landscape painter, brother of Lowell Birge; pupil of École des Beaux Arts under Gérôme. Exhibited first in Salon of 1881; Honourable Mention, 1885. Gold medal, S. Francisco, 1878. Studio in Paris. Works: Au Bords de la Mer, Shipwrecked, Coast of Brittany (1881); Châteaux en Espagne (1882); The Amateurs, Little Slave (1883); Harbour of Concarneau, Pebbly Beach, Breton Garden, Twilight, The Shipwrecked of Glenans (1884); Sea-shore, The Wave (1885). Butler Harrison, a younger brother, has studied in Paris since 1881, with Boulanger and Lefebvre. Work, Little Grandmother (1884), Philadelphia Academy Exhibition.

HART, JAMES McDOUGAL, born in Kilmarnock, Scotland, May 10, 1828. Landscape painter; taken to America in 1831; pupil of his brother, William Hart, and in 1851 of Schirmer in Düsseldorf. Elected an A.N.A. in 1857, and N.A. in 1859. Studio in New York. Works: On the Croton,



Launt Thompson; Landscape and Cattle, J. H. Sherwood, New York; Morning in the Adirondacks, M. O. Roberts Collection, ib.; Summer on the Boquet River, Stewart Gallery, ib.; Summer Memory of Berkshire, E. D. Morgan Collection, ib.; Autumn Woods, Rush C. Hawkins, ib.; Glimpse of Cayuga Lake, J. W. Pinchot, ib.; Adirondacks (1859), W. T. Walters, Baltimore; *Drove* at the Ford (1874), Corcoran Gallery, Washington; Threatening Weather, In the Pasture (1877); Midsummer's Day (1878); Through Dust-Clouds (1879); Farmington River, At the Brookside (1880); Loitering at Noonday, In our Village (1881); Princess Lily (1882); In the Old Orchard, Oaks in Autumn (1883); So Near and Yet so Far, Boughs for Christmas (1884); At the Watering Trough (1885).—Art Journal (1877), 314.

HART, SOLOMON ALEXANDER, born in Plymouth, April, 1806, died in London, June 11, 1881. History and portrait painter, apprenticed in London to Samuel Warren, engraver; became student in Royal Academy in 1823, A.R.A. in 1835, and R.A. in 1840; was professor of painting there in 1854–63, and librarian in 1865–81. First won notice by his Isaac of York in the Castle of Front de Bœuf. Other works: Interior of a Jewish Synagogue, National Gallery; Henry I. receiving News of the Shipwreck and Death of his Son (1840); Execution of Lady Jane Grey, Plymouth Gallery; Columbus and the Child; Wolsey and Buckingham; Dante; The Hoarder (1881).—Cat. Nat. Gal.; Art Journal (1881), 223; Sandby, ii. 166; Meyer, Conv. Lex., xix. 457.

HART, WILLIAM, born in Paisley, Scotland, March 31, 1823. Landscape and animal painter, self-taught; brother of James McDougal; taken to America in early youth. In 1849 visited Scotland, where he studied and painted three years. Elected an A.N.A. in 1857, and N.A. in 1858. Studio in New York. Works: Near Keene, Mt. Desert, S. V. Wright; After the Shower, S. J. Harriot; Peace and Plenty (1855); Close of Day—Mt. Desert (1856); Lake in the Hills (1858); White Mountain, E. B. Warren, Philadelphia; Joy of Autumn (1865); Golden Hour (1872); Morning in the Mountains (1874); Keene Valley (1875); Jersey Cattle (1879);

Hillside Pasture (1880); Last Gleam, Cattle in the Lane, Family Group (1881); Landscape and Cattle (1882); Path by the River (1883); Passing Shower, Napanock Meadows, Group of Cattle (1884).

HARTMANN, CHRISTIAN FERDINAND, born in Stuttgart, July 14, 1774, died in Dresden, Jan. 6, 1842. History painter, pupil at the Karlschule under Hetsch; went in 1794 to Rome, which he visited again in 1820–23 and 1828; worked in Stuttgart and Dessau, and lived from 1803 in Dresden, where he became professor of the Academy in 1810, and director in 1823. Works: Hector's Farewell (1812); Theseus and Œdipus (1816); The Erl-King, Death snatching from a Mother her Children, Stuttgart Gallery; Rape of Hylas, Leipsic Museum; Hector and the Trojan Women; Portraits of Matthison, Quandt (1820), and of himself, the last in the Dresden Gallery.—Allgem. d. Biogr., x. 682; Haakh, Beiträge, 15; Kügelgen, Jugend-Erinnerungen, 114, etc.; Riegel, 98.

HARTMANN, JOHANN JACOB, born at Kuttenberg, Bohemia, in 1680, died in Prague about 1730 (?). Landscape painter, a very clever imitator of Jan Brueghel, Ant. Myron, a follower of Brueghel, being his immediate model; seems to have settled in Prague in 1702. Work, The Four Elements, Vienna Museum. His son and pupil, Franz (died in 1730), painted in the same style, and found ready purchasers for his pictures abroad.—Dlabacz, i. 568.

HARTMANN, LUDWIG, born in Munich, Oct. 15, 1835. Landscape and animal painter, pupil of Munich Academy (1857), and of Wagner-Deines. Works: Shipping Expedition on the Inn, Horse-Dealer coming from Market (1863); Peasants working in Field (1866); Potato Harvest (1867); Span (1870); Rest in the Field (1872); Camp of Cartmen; Relay-Horses by a Hill (1873); Halt before Tavern (1874); In the Shade.—Müller, 240.

HARVENG, KARL FRIEDRICH, born in Frankfort in 1832. Genre and landscape painter, pupil of Städel Institute under Steinle and Jakob Becker, and from 1854 in Carlsruhe of Schirmer; went regularly to the Black Forest for ten years to make studies, and afterwards visited Tyrol, Switzerland, and Southern France. In 1862–66 spent his winters in Düsseldorf; lives now in Frankfort. Works: Heather in Black Forest; School Children in Approaching Storm; St. Peter near Meran, Tyrol; Pictures in Art Unions of Hamburg, Carlsruhe, Berlin, and Dresden.—Müller, 240.

HARVEST WAGON, Thomas *Gainsborough*, Lord Tweedmouth; canvas, H. 4 ft. × 4 ft. 9 in. Scene in neighbourhood of Bath; a harvest wagon passing along a sequestered spot at evening, the driver stopping his team for a girl to mount; another girl seated in wagon; portraits of two of Gainsborough's daughters. Painted about 1768 for Mr. Wiltshire; sold at sale of collection of his grandson, J. Wiltshire (1867), to Mr. Davis of Bond Street for £3,097 10s. Sketch, Sir George Beaumont, Bart.—Fulcher, 70, 198.

HARVEY, Sir GEORGE, born at St. Ninians, near Stirling, Feb., 1806, died in Edinburgh, Jan. 22, 1876. Subject and landscape painter; entered Trustees' Academy, Edinburgh, in 1823, was one of original associates of the Royal Scottish Academy in 1826, a member in 1829, and its president in 1867, when he was knighted. His subjects were largely drawn from the wild scenery and stirring history of Scotland, where he was very popular. In his later years he devoted much time to landscape painting. Many of his works have been engraved. Works: Covenanters Preaching (1830); Covenanter's Baptism (1831); Battle of Drumclog (1836); Shake-

speare before Sir T. Lucy (1837); Covenanter's Communion (1840); Highland Funeral (1844); Incident in Life of Napoleon (1843); Bunyan in Bedford Gaol (1838); Mountain Pool (1867); Glen Falloch (1869); Dismissing School (1871); Morning on Loch Awe, The Curlers (1873).—Redgrave; Wilmot-Buxton, 158; Art Journal (1850), 341; (1858), 73.

HASELTINE, WILLIAM STANLEY, born in Philadelphia; contemporary. Landscape painter, pupil of Weber in Philadelphia; also studied in Düsseldorf. Lived and painted for many years in Venice and Rome. Elected N.A. in New York in 1861, but rarely exhibits. Works: Castle Rock—Nahant, Calm Sea, Indian Rock—Nahant, John Taylor Johnston Collection, New York; Ostia, J. P. Morgan, ib.; Coast of Capri, M. K. Jesup, ib.; Sicily, Natural Arch at Capri, Ruins of Roman Theatre (1876); Coast near Amalfi, Fairman Rogers, Philadelphia.

HASENCLEVER, JOHANN PETER, born at Remscheid, near Solingen, May 18, 1810, died in Düsseldorf, Dec. 16, 1853. Genre and portrait painter, pupil of the Düsseldorf Academy under Schadow; went in 1838 to Munich, and thence, with Preyer, in 1840, to Italy; returned to Düsseldorf in 1842, and became famous through his humourous genre scenes from German burgher life. He was a member of the Berlin (1843), Düsseldorf, and Amsterdam Academies, and received a gold medal at Brussels. Works: Hieronymus Jobs returning as Student (1837); do. at the Examination (1842), A Family Quarrel, New Pinakothek, Munich; Tasting Wine, Reading Room (1843), National Gallery, Berlin; Jobs as Schoolmaster, Portrait of Painter Preyer (1846),

Tasting Wine (1847), Portrait of Painter Hilgers (1850), do. of himself, Jobs at the Examination (1851), do. as Night Watchman (1852), Ravené Gallery, ib.; Gaming Table (1844); Labourer and Alderman (1849); Division of the Prize (1850); First Visit to School (1852); Tasting Wine (1853), Düsseldorf Gallery.—Allgem. d. Biogr., x. 732; Kunstblatt (1854), 2; Faber, vi. 483; Illust. Zeitg. (1883), i. 330; W. Müller, Düsseldorf K., 276.

HASENPFLUG, KARL GEORG ADOLF, born in Berlin, Sept. 23, 1802, died at Halberstadt, April 13, 1858. Architecture painter, pupil of Karl Gropius and of Berlin Academy. His first large painting, exhibited in Berlin and Dresden in 1823, excited much admiration. He returned to Halberstadt in 1826, and after 1837 painted chiefly views of ruined convents and castles half buried in snow. Works: Cathedral in 15th Century (1823); St. Severin's Church in Erfurt; Convent Church in 12th Century, Gothic Cathedral, Mediæval Castle (1826–30); Interior of Cologne Cathedral (1832); Exterior of Same (1833); Erfurt Cathedral (1827), Halberstadt Cathedral, Views in do. (1828, 1836), National Gallery, Berlin; Kloster Halle at Sunset (1840), Fürstenberg Gallery, Donaueschingen; Cloister in Winter (1840), Kunsthalle, Hamburg; Old Castle Yard (1852), Schwerin Gallery; Ruined Chapel, Stettin Museum; Convents of Wallenried and Heisterbach.—Allgem. d. Biogr., x. 740; Kunstblatt (1856), 20; Raczynski, iii. 221.

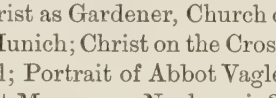
HASSELHORST, HEINRICH, born in Frankfort, April 4, 1825. Genre and portrait painter, pupil of Städel Institute; in 1851 and in 1852–57 visited Italy, where he painted many copies after old masters, and scenes from Roman life. In 1860 he became professor at the Städel Institute, and later joined an expedition to the North Pole, which gave him subjects for many original paintings from Arctic life. Works: The First Child, Portia after Scene in Court (1851); Roman Barber in Theatre of Mar-

cellus, Roman Wine-Cellar.—Kaulen, 112; Müller, 241.

HASSLWANDER, JOSEF, born in Vienna, Aug. 7, 1812, died at Scheibbs, Nether Austria, Aug. 3, 1878. History painter, pupil of the Vienna Academy and one of the most eminent of modern Austrian artists. Works: Genealogical Picture of House of Austria; Maria Theresa and the Hungarians in the Reichstag in 1741; The 2d of September, 1686; Allegorical Ship with Francis Joseph I. at the Helm surrounded by all the Nationalities of the Empire; The Lord's Prayer in seven water-colours.—Allgem. d. Biogr., xi. 22; Kunst-Chronik, xvi. 686; Nagler, Mon., iii. 166.

HAUBER, JOSEF, born at Geratsried, Bavaria, in 1766, died in Munich in 1834. History and portrait painter, pupil of Vienna Academy, then studied in Munich where he had great success with copies after Don, Mieris, Rubens and Van Dyck, and became professor at the Academy in 1800. There are by him more than fifty altar-pieces in Munich and Upper Bavaria. Works: Joseph's Dream, Christ as Gardener, Church of the Holy Ghost, Munich; Christ on the Cross, Vision of Ezechiel; Portrait of Abbot Vagler (1808), Darmstadt Museum.—Nagler, vi. 3.

HAUDEBOURT-LESCOT, Mme. HORTENSE VICTOIRE, born in Paris, Dec. 14, 1784, died there, Jan. 2, 1845. Genre painter and lithographer, pupil of Lethière. Her pictures for the most part represent popular life and manners in Italy. Works: Preaching in Church of St. Laurent in Rome (1810); Game of Warm Hand, Beggar at a Convent (1812); Kissing the Foot of the Statue of St. Peter (1812); do. (1814), Montpellier Museum; Incident of the Fair at Grotta Ferrata, Pifferari before a Madonna, Confirmation in Church of St. Agnes (1814); Fortune Teller (1817), Montpellier Museum; A Smuggler, Vow to the Madonna during a Storm, A Scribe in Rome (1817); Shipwreck of Virginia, Nuns at Prayer (ordered by State), Interior of the Cloisters of St. Étienne du Mont, Dealer in Herbs (1819), Miller with Donkey (1819), Neapolitan Woman kneeling before Cross, Italian Family Scene, Montpellier Museum; Temple of Vesta at Tivoli, Francis I. and Diana of Poitiers (1819); Old Man and his Children (1819), Dijon Museum; Puppet-Shows in Rome, Dealer in Relics, Sick Mother, Woman selling Cloth, Prayer at the Stations, The Account with the Host, The Scolded Maid-Servant (1822); Scene from Gil Blas, Jew reading the Bible, Old Clothes Dealer, Village Concert, Artists sketching Cascades, Blessing the Halls, Il Saltarello, The Egg Market (1824); Portrait of Herself (1825), Louvre; Inundation, Little Grape-Stealer, Country Doctor, Little Smoker (1826); Inundation Scene, Two Scenes from Gil Blas (1827); Rural Fête near Rome (1831); Poet and his Librarian (1835); Duchess of Angoulême and Marguerite of Valois receiving News of Battle of Pavia, Death of Marie de Clèves, wife of Henri I. of Condé (1839); Pope Eugene III. receiving Ambassadors of King of Jerusalem in 1145 (1840); Pictures in Museums at Versailles, Besançon, Cher-



bourg, and Aix.—Ch. Blanc, École française; Lejeune, Guide, i. 438; iii. 151; Meyer, Gesch., 160; Bellier, i. 743.

HAUSCHILD, MAX, born in Dresden, Aug. 23, 1809. Architecture painter, has lived for many years in Rome. Works: Reception of Expelled Monks at a Monastery (1848), Dresden Gallery; Interior of St. Mark's, Venice, St. Gall Museum; Nocturnal Hours; Interior of Orvieto Cathedral, Erfurt Cathedral, Grandduke of Oldenburg; Interior of Siena Cathedral; Church Interior, Assisi.—Müller, 242.

HAUSCHILD, WILHELM, born at Schlegel, Silesia, Nov. 16, 1827. History painter, pupil of Munich Academy under Phil. Foltz; visited Dresden, Berlin, and Paris, and settled in Munich. Works: Crucifixion, Maximilianeum, Munich; Pictures in Greek

Chapel at Baden-Baden. In fresco : Charles XII. of Sweden, Elector Max Emanuel of Bavaria before Belgrade ; Battle of Pultusk, National Museum, Munich.—Müller, 242.

HAUSHOFER, MAX, born at Nymphenburg, near Munich, Sept. 20, 1811, died at Starnberg, Aug. 24, 1866. Landscape painter, studied from nature ; in 1835 lived for some time in Rome and Naples, and visited Sicily ; in 1844 became professor at the Prague Academy. He was the first artist to introduce Bohemian forest-views, though he preferred to paint the Bavarian and Tyrolese Alps, and especially the Chiem Lake. Works : Lake of Agnano (1835), Cassel Gallery ; The Königsee near Berchtesgaden, Provinzial Museum, Hanover ; Sunday Morning on Chiem Lake (1839) ; Nun at the Lake, Sunday Stillness (1842) ; Blöckenstein Lake (1845) ; Outlook from the Arbor, View of Walhalla (1850) ; Eibsee (1855) ; Walchensee (1856), New Pinakothek, Munich ; Klönthal Lake (1858) ; Lake Luzerne (1859), Vienna Museum.—Allgem. d. Biogr., xi. 92; Illustr. Zeitg., July 18, 1863 ; Kunst-Chronik, i. 125 ; Raczynski, ii. 336 ; Regnet, i. 174 ; Wurzbach, viii. 87.

HAUSMANN, FRIEDRICH KARL, born in Hanau in 1825, died at Hanau, March 10, 1886. Genre painter, pupil of Hanau Academy under Pelissier ; studied in 1848–51 in Antwerp, and copied old masters there and in the museums of Holland ; went in 1851 to Paris to study under Delaroche, and afterwards visited Rome. Since 1864 director of Hanau Academy. Works : Gypsy Girl Resting ; Gypsy Boys ; Priest absconding with Gretchen's Jewels (1849), Paris Gamins (1852), Galileo before the Inquisition (1861), Kunsthalle, Hamburg ; Praying Canons ; Pilgrimage in the Campagna ; Cinderella's Sufferings.

HAUSSY, ARSÈNE DÉSIRÉ D', born in Paris, Oct. 17, 1830. Animal painter of remarkable merit, pupil of Lazerges. Works : Lost Sheep (1864) ; Black Cows (1866) ; Normandy Steer (1867) ; Dog Watching (1868); Pasture near Trouville, Bull-Terrier (1869) ; White-Frost in Valley of Tourcques, Breton Cows (1870).

HAVRANEK, FRIEDRICH, born in Prague, Jan. 4, 1821. Landscape painter, pupil of Prague Academy under Anton Manes, and Christian Ruben ; travelled in Poland, Saxony, Tyrol, Styria, Bavaria, and France. His works, mostly on a small scale, are remarkable for elaborate detail, which has obtained for him the surname of the landscape Denner. Works : Peasant's Farm in Moravia ; Forest Path ; Forest Spring ; Village Street in Bohemia.

HAY HARVEST (Les foins), *Bastien-Lepage*, Luxembourg Museum ; canvas, H. 5 ft. 11 in. × 6 ft. 4 in. Illustration of a poem by André Theuriet. Mid-day in a hay-field ; in foreground, a woman seated on the hay, her hands in her lap, looking with dreamy eyes into the future ; behind her, a man lying full length on his back, with his hat over his eyes. Salon, 1878.—Gaz. des B. Arts (1878), xviii. 69.

HAYDON, BENJAMIN ROBERT, born at Plymouth, Jan. 26, 1786, died in London, June 22, 1846. History painter, pupil of Royal Academy in 1805 ; exhibited in 1809 his Dentatus murdered by his own Soldiers, but dissatisfied with the position assigned it refused to contribute any more. After painting portraits in Plymouth, he won a considerable reputation in 1814 by his Judgment of Solomon, which sold for 700 guineas. In 1820 he produced Christ's Entry into Jerusalem, the exhibition of which in London brought him 3,000 guineas; but it procured him no commissions, and was finally sold for £240 and sent to America. It is now in Philadelphia. Though in great pecuniary difficulties and several times the inmate of a debtor's prison, he still clung

to the belief that he was the great historical painter of the age, and that his efforts would in time be appreciated. His Raising of Lazarus (14 × 20 ft.), now in the National Gallery, was exhibited with some success in 1823, and a few years afterwards his Venus appearing to Anchises, Alexander taming Bucephalus, and Euclus. By teaching and lecturing he maintained his family for a time, but falling into new troubles and overwhelmed by disappointment at the cold reception given in 1846 to his Banishment of Aristides, and Nero watching the Burning of Rome, he committed suicide. Haydon's Lectures on Painting were published in 1844–46, and his Life from his autobiography and journals, edited and compiled by Tom Taylor, in 1853. Works: Portrait of Himself, Leigh Hunt, Anti-Slavery Convention, National Portrait Gallery; Punch or May-Day, Raising of Lazarus, National Gallery; Cassandra, Stafford House.—Correspondence, etc., by his son (London, 1876); Stoddard, Life, Letters, etc. (New York, 1876); Redgrave; F. de Conches, 419; Ch. Blanc, École anglaise; Art Journal (1856), 181.

HAYE, REYNIER DE LA, born at The Hague (?), where mentioned as member of the guild in 1662. Genre, portrait, and still-life painter, in the manner of Terborch and Metsu; removed from The Hague to Utrecht, where he was received into the guild in 1669; then appears as master of the guild at Antwerp in 1672. Works: Lady playing the Lute, Gotha Museum; Flowers and Fruits, Festoon of Flowers with Insects, Schwerin Gallery.

HAYEZ, FRANCESCO, born in Venice, Feb. 10, 1791, died in Milan, Feb. 11, 1882. History, genre, and portrait painter, pupil of Maggiotto and of Venice Academy under Cicognara; studied also in Farsetti Gallery, then at Milan Academy, where in 1809 he obtained the prize for Rome, there studied under Palagi, and then went to Florence and Venice; painted afterwards frescos in the Vatican, Rome, and in Venice Academy; went to Milan in 1820, and there became professor at the Academy and the head of the romantic school. One of the most prominent among modern Italian painters, especially noted as a colourist. Works: Compassion of Ezekiel; Laocoön (1812); Pietro Rossi taking Farewell of his Family (1820), Brera, Milan; Sicilian Vespers; Count Carmagnola hearing his Death Sentence; Mary Stuart on her way to the Scaffold; Filippo Maria Visconti and the Queens of Aragon and Navarra (1829); Imelda de' Lambertazzi; Peter the Hermit; Fugitives of Parga; Maria Theresa at Hungarian Diet; The Two Foscari, Vienna Museum; Foscarini refusing the Hand of Valenza Gradenniga (1833); Last Moments of Marino Faliero; Vittore Pisani called from Prison to take Command of the Army; Thirst of the Crusaders; Bath of the Nymphs; Rape of Ida; Leda; Greek Pirates; The Kiss; Battle of Magenta, Portrait of Cavour (1867); Flight of Bianca Capello, National Gallery, Berlin. — L'Illustrazione italiana, 1875; Brockhaus, viii. 932; Nagler, vi. 18; Orloff, ii. 262.

HAYLS, JOHN, died at Bloomsbury in 1679. Portrait painter, the contemporary and in some degree the rival of Lely; was an excellent copyist of Van Dyck. Works: Portrait of Samuel Pepys, National Portrait Gallery; Portraits of Bedford Family, Woburn Collection.—Redgrave; Pepys' Diary, Feb. 15, March 17, 30, April 11, June 14, 1666; see also do., Mynor Bright's edition (1876) under April 13, 1666.

HAYMAN, FRANCIS, born at Exeter in 1708, died in London, Feb. 2, 1776. History painter, pupil of Robert Brown, a portrait and decorative painter (died 1753); employed as scene painter at Drury Lane and as an illustrator of books. Painted a series of designs for Vauxhall Gardens, which won him fame; became president of the Society of Artists, and one of the foundation members of the Royal Academy, of which he was the first librarian in 1770. Works: Finding of Moses, Foundling Hospital; Portrait of himself with Sir R. Wal-

pole, National Portrait Gallery, London.—Redgrave ; F. de Conches, 85 ; Sandby, i. 94.

HAYON, LÉON ALBERT, born in Paris, Nov. 16, 1840. Genre and portrait painter, pupil of Léon Benonville, Picot, and Pils. Medal, 3d class, 1883. Works: After the Harvest, La Cigale (1876) ; Corner in Faubourg, St. Honoré (1877) ; The Gleaners (1879) ; Dindonnette (1880) ; Fowl-Plucker (1881) ; The Day is Done (1882) ; Return from Market (1883) ; Mother Madeleine, Old Age's Staff (1884) ; Birthday (1885).—Bellier, i. 747.

HAYS, WILLIAM JACOB, born in New York, Aug. 8, 1830, died there in 1875. Animal painter, pupil in drawing of J. R. Smith, New York ; went in 1860 to the headwaters of the Missouri to paint the fauna of that region ; afterwards visited Nova Scotia and the northern parts of the United States to study wild animals in their homes. Works: Herd of Bisons (1861); The Stampede, Prairie-Dog Village (1862); Bison Bull at Bay (1865); Bull Moose of Nova Scotia (1867); Prairie on Fire (1869); Bouquet of Orchids (1871); Herd of Caribou (1871); Mule Deer (1872).

HAYTER, Sir GEORGE, born in London, Dec. 17, 1792, died there, Jan. 18, 1871. History and portrait painter, son and pupil of Charles Hayter, portrait painter ; also student of Royal Academy ; won at British Institution in 1815 a prize of £200 for his prophet Ezra. Went soon after to Rome, where he studied till 1819, when he returned to London ; visited Italy again in 1826, returned in 1831 via Paris, where he painted portraits of many prominent persons. In 1816 he was appointed miniature painter to Princess Charlotte, in 1837 portrait painter to Queen Victoria, in 1841 historical painter to Her Majesty, and in 1842 was knighted. Member of Academies of Rome, Florence, Bologna, Parma, and Venice. Works: Venus complaining to Mars (1820) ; Trial of Lord William Russell (1825), Woburn Abbey ; Trial of Queen Caroline ; Meeting of First Reformed Parliament, National Portrait Gallery ; Coronation of Queen Victoria ; Christening of Prince of Wales, The Queen ; Angels ministering to Christ (1849), South Kensington Museum ; Joseph interpreting the Chief Baker's Dream ; Three Daughters of Edward Earl of Derby, Knowsley Hall.

HEADE, MARTIN J., born in Bucks County, Pa.; contemporary. Landscape painter ; studied two years in Italy, and sketched in South America. During a visit to Brazil he received the decoration of Chevalier of the Order of the Rose from the Emperor. His Brazilian sketches, originally intended for a book on South American Humming-Birds, are now owned by Sir Morton Peto, London. Has lived and painted in the Western States and in Boston. Studio in New York. Works: Point Judith ; Off the California Coast (1876); South American Scene, High Tide on the Marshes, Apple-Blossoms, Hurlbut Collection, Cleveland ; Nicaragua, Fairman Rogers, Philadelphia ; Sunset—Passamaquoddy Bay (1884).

HEALY, GEORGE PETER ALEXANDER, born in Boston, Mass., July 15, 1808. Portrait and history painter, studied in Paris from 1836 ; went to Chicago about 1858, and painted portraits ; revisited Europe in 1869 and resided long in Rome. Exhibits at Paris Salon and at National Academy, New York, of which he is an honorary member. Studio in Paris, France (1885). Medals: Paris, 3d class, 1840 ; 2d class, 1855. Ideal works: Franklin urging the Claims of the American Colonies before Louis XVI. (1855); Webster's Reply to Hayne, Faneuil Hall, Boston. Portraits: Marshal Soult ; M. Guizot ; Pius IX. (1871); Lord Lyons, Thiers, E. B. Washburne, Princess of Roumania (1876) ; General Grant (1878) ; Webster ; Clay ; Calhoun ; Guyot, Smithsonian Institute, Washington; Guizot (1841), Presidents John Tyler (2), John Quincy Adams, Jackson, Van Buren, Taylor, Fillmore, Polk, Pierce, Buchanan, Lincoln, Corcoran Gallery, Washington ; William H. Seward, State Library, Albany ; Cardinal McCloskey,

Governor Morgan, Dr. C. R. Agnew (1883); Dr. Wyman, Miss Horsford, and others (1885).—Tuckerman, 339.

HEAPHY, THOMAS, born in London, Dec. 29, 1775, died Nov. 19, 1835. Was originally a dyer, then an engraver, and finally devoted himself to water-colour painting; in 1800 he exhibited two portraits at the Royal Academy, and became a student in the Academy schools. In 1804 his first subject picture, The Portland Fish-Girl, was well received, and in 1809 his Hastings Fish Market brought him reputation. He was one of the earliest members of the old Water Colour Society, but left it in 1812; and was one of the founders and the first president in 1824 of the Society of British Artists, but withdrew from it in 1829. Visited Italy in 1831, and on his return engaged in the formation of the new Water Colour Society, of which he was one of the first members. He painted miniatures of many distinguished people, and was portrait painter to the Princess of Wales. His eldest daughter, Miss Heaphy, exhibited miniatures at the Royal Academy from 1822 to 1845; and another daughter, Elizabeth Heaphy, from 1838 to 1844.

HEAPHY, THOMAS FRANK, born in 1813, died Aug. 7, 1873. History and portrait painter, son and pupil of Thomas Heaphy; began as a portrait painter, first exhibiting at Royal Academy in 1831, but after 1858 painted chiefly historical pieces. Member of Society of British Artists. Works: Mary Magdalen going to the Sepulchre (1846); Infant Pan educated by Wood Nymphs (1850); Parting of Catherine and Bianca (1853); Kepler in Poverty taken for a Fortune-Teller (1863); Palissy the Potter taken for a Coiner (1864); Unexpected Inheritance (1865); Mary Stuart at Tutbury Castle (1872).

HEARTS ARE TRUMPS, John Everett *Millais*, J. H. Secker, London; canvas, H. 5 ft. 4 in. × 7 ft. 5 in. Three English ladies (Misses Armstrong) seated at a card table, playing whist with a dummy. Royal Academy, 1872; painted for Walter Armstrong; at his sale (1876) 1,300 guineas; Exposition Universelle, Paris, 1878.

HÉBERT, (ANTOINE AUGUSTE) ERNEST, born at Grenoble, Nov. 3, 1817. Genre painter, pupil of David d'Angers and Paul Delaroche. Abandoned the law for painting on account of the success of a picture sent to the Salon, which was bought by the government. Won the grand prix de Rome in 1839. Made repeated visits to Italy. His style is poetical, but often too sentimental. Medals: 1st class, 1851 and 1855; 2d class, 1867; L. of Honour, 1853; Officer, 1867; Commander, 1874; Member of Institute, 1874; director of the French School of Art in Rome from 1866 to 1873, and again in 1885. Works: Tasso in Prison, Cup found in Benjamin's Sack (1839); Two Odalisques, Copy of the Sibyl Delphica (1840–41); Oriental Revery, The Siesta, Almeh, Italian Priest, Morning in the Woods, Peasant of Guérande making Butter (1847 and 1848); La *Malaria* (1850), Kiss of *Judas* (1853), Luxembourg; Crescenza, Fiénaroles, Girls of Alvito (1855), Rosa Nera at the Fountain; Girls of *Cervaro* (1859), Female Portrait, Luxembourg; Portrait of Princess Marie Clotilde, Street in Cervaro (1861); Young Girl at the Well (1863), Empress Eugénie; Pasqua Maria (1863), Baroness James de Rothschild; Black Pearl, Type of Italian Woman (1866); Adam and Eve driven from Paradise (1867); Pastorella, Lavandaia (1869); Morning and Evening of Life (1870); Popular Italian Muse (1872); *Madonna* de Délivrance, Church at Grenoble; do., Study, Mrs. Mary J. Morgan's Collection, New York; Madonna Addolorata; Woman Knitting (1873); Muse of the Woods (1877); The Sultana (1879); Saint Agnes (1881); Little

Violinist (1883); Muse (1884); Slave breaking his Chains, Artist's Portrait, Grenoble Museum; Going to the Well, At the Well, Returning from the Well, W. T. Walters, Baltimore.—Bellier, i. 747; Larousse; Portfolio (1875), 50; Journal des B. Arts (1860), 167; Meyer, Gesch., 541.

HECK, ROBERT, born in Stuttgart in 1831. Genre and portrait painter, pupil of Stuttgart Art School under Rustige; won first prize in 1855, visited Southern France and Italy. Works: Itinerant Preacher, Stuttgart Museum; Reception of the New Parson; Peasants in a City Church; Return of the Landwehrman; Iphigenia on the Shore; Antigone seeking Polynices on the Battlefield (1879); Campo Vaccino; Forum of Nerva; Neapolitans Praying; Italian Woman.—Müller, 245.

HECKE, JAN VAN DEN, born at Quaremonde, East Flanders, in 1620, died at Antwerp, Aug. 22, 1684. Flemish school; genre, still-life, and animal painter, pupil in Antwerp of Abraham Hack; master of the guild in 1642, went to Italy, where he painted for the Duke of Bracciano, and returned to Antwerp in 1644. Said to be one of the best artists of his time. Work: Dead Game and Hunting Implements watched by Dogs (1658), Schleissheim Gallery.—Van den Branden, 1015.

HECKE, NICOLAAS VAN DER, flourished about 1631 in Alkmaar. Dutch school; history and landscape painter, pupil of Jan Nagel. A descendant of Martin Heemskerk. His composition is grand, the colouring fine, and the chiaroscuro excellent. Works: Death Sentence against the Bailiff of Zuyt—Holland; Judgment of Cambyses, Solomon's Judgment, Town Hall, Alkmaar; Tavern Interior (2), Surprisal of Hostile Camp (?), Dresden Gallery.—Immerzeel, ii. 21; Kramm, iii. 651.

HECKEL, AUGUST VON, born at Landshut, Bavaria, in 1824. History and genre painter, pupil of Augsburg Art School, then of Munich Academy under Schorn and Philipp Foltz; visited Paris, Belgium, and Italy, where he remained three years. Works: Chactas and Atala; Mignon; Margaret at the Spinning-Wheel; Emigrants; After the Hail-Storm; Child Found; Mother at the Cradle; Judith with Head of Holofernes; Entry of Louis the Bavarian into Rome; Entry of Max Emanuel into Brussels; Founding of Bath Kreuth, National Museum, Munich; Lear casting off Cordelia; Daughter of Herodias; Cæsar Octavianus and Cleopatra; Morning on Piazza Navona; Evening in the Forum; Cobbler; Villa Mondragone; Maiden of Albano.—Müller, 245.

HEDA, WILLEM CLAASZ, born at Haarlem in 1594, died after 1678. Dutch school; still-life painter of eminence; dean of the guild at Haarlem in 1631 and 1651; painted occasionally also historical subjects. Works: Dessert (1637), Louvre, Paris; Breakfast (1638), Still Life, Kunsthalle, Hamburg; Fruits and Vessels, Provinzial Museum, Hanover; Breakfast (1634), do. (1635), Old Pinakothek, Munich; do., Schleissheim Gallery; do., Germanic Museum, Nuremberg; do., Darmstadt Museum; do. (2), Carlsruhe Gallery; do. (3, two dated 1646, 1649), Schwerin Gallery; do. (1678), Gotha Museum.—Bode, Studien, 223, 230; Burger, Musées, ii. 320; Immerzeel, ii. 22; Kramm, iii. 651; Nagler, Mon., ii. 135; Van der Willigen, 156.

HÉDOUIN, EDMOND, born at Boulogne-sur-Mer, July 16, 1820. Genre and landscape painter, pupil of Paul Delaroche and Célestin Nanteuil. Attracted attention by his first picture in the Salon (1844), and followed up his success with many ably treated scenes of French and Spanish peasant life. His later years have been more especially devoted to engraving. Medals: 2d class, 1848; 3d class, 1855, 1857; L. of Honour, 1872. Medal for engraving, 1868; 1st class, 1872. Works: Woodsmen of the Pyrenees (1844); The Halt (1846); Souvenirs of Spain (1847); Arab Mill at Constantine, The Negro Restaurant (1848); Women of Ossan at a Fountain (1850); Evening

among the Arabs (1852); House in Chambaudoin; The Pit-Sawyer (1855); Hunting, Fishing, The Gleaners (1857), Luxembourg Museum; A Sower at Chambaudoin, A Swineherd (1859); Spanish Porters (1861); The Sheep-Market at St.-Jean-de-Luz (1863), Valenciennes Museum; Sardine Women of Fontarabia, Allée des Tuileries (1865); Hunting, Fishing (1866); Restaurant in Constantine (1868); Door of a Mosque in Constantine, Street of Fontarabia (1870); Woman of St.-Jean-de-Luz going to a Funeral (1872); Spring-Time, Corner of a Park in the Month of May (1873); Interior of a Courtyard in Constantine (1874); Swine Market at St.-Jean-de-Luz (1875); Country Woman (1876); Arabs in a Tent (1879). Decorative paintings in Galerie des fêtes, Palais royal (1861), and Theatre français.—Bellier, i. 749; Du Camp, B. Arts, 170; Meyer, Gesch., 636; Vapereau (1880), 920.

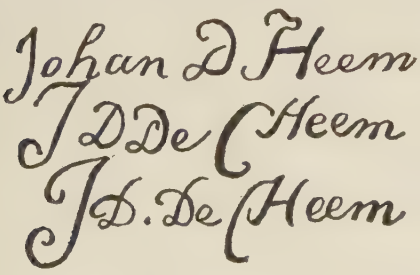
HEEM, CORNELIS DE, born at Leyden (baptized ?), April 8, 1631, died in Antwerp, buried May 17, 1695. Dutch school; still-life painter, son and pupil of Jan Davidsz de Heem, whom he followed to Antwerp about 1635, and there became master of the guild in 1660; worked also at The Hague, where he is mentioned in documents in 1676 and 1678. There is little doubt that many of his works pass under the name of his famous progenitor. Works: Fruit-piece (1671), Brussels Museum; do., Th. van Lerius, Antwerp; do., Hague Museum; do., Rotterdam Museum; Grapes (1659), Bouquet, Carlsruhe Gallery; Fruits with Vessels, Musical Instruments and Globe, Cassel Gallery; Cupboard, Gotha Museum; Fruit-piece, Oldenburg Gallery; do., Cassel Gallery; do., Berlin Museum; do., Schleissheim Gallery; do., Leipsic Museum; do., Weimar Museum; do. (2), Old Pinakothek, Munich; Flowers around Bumper, Fruits and Oyster, do. and Glass, Fruits and Lobster, Dresden Gallery; Fruits and Oysters on Silver Tray, Museum, Vienna; others in Liechtenstein and Czernin Galleries, ib.; Fruit-piece, Fruits and Flowers (2), Schwerin Gallery; Flower-pieces (2), Stockholm Museum.—

Kramm, iii. 651; Rooses (Reber), 432; Van den Branden, 870; Van Lerius, 249.

HEEM, DAVID DE, the elder, born at Utrecht in 1570 (?), died at Antwerp (?) in 1632 (?). Dutch school; still-life painter of distinction, of whose life nothing is known, and some of whose works are possibly attributed in public galleries to his famous son, Jan. As, however, there were besides him three other painters called David de Heem, namely, his son, David the younger, master of the guild at Utrecht in 1668, and to whom is ascribed a Fruit-piece in the Amsterdam Museum; David III. (born in 1628), son of Jan Davidsz; and David IV. (1663–1718), son of Cornelis, it is difficult to determine to which of these the following works should be assigned: Fruits with Oysters and Wineglass (David the elder ?), Brunswick Museum; Fruits on Table, small picture with cavern, Flower-piece, Uffizi, Florence.—Kramm, iii. 652; Riegel, Beiträge, ii. 439; Van Lerius, i. 213, 217.

HEEM, JAN DAVIDSZ DE, born at Utrecht, probably in 1600, died in Antwerp, between Oct. 14, 1683, and April 26, 1684. Dutch school; fruit and flower painter, son and pupil of David the elder. He first developed the art of fruit painting; works distinguished for admirable taste of arrangement, excellent drawing, fine feeling for nature, and a depth and richness of colouring sometimes approaching Rembrandt. Works: Fruit-

pieces (2), Madrid Museum ; do., Louvre ; Fruit and Flowers with Insects, Amsterdam Museum ; Still Life, Rotterdam Museum ; Table with Fruits, etc., Festoon of Fruits and Flowers, Hague Museum; Fruit-piece (1653), Haarlem Museum ; Garland around Allegory by Lambrechts (1668), Bouquet, Vanitas, Brussels Museum; Flowers and Insects, Antwerp Museum ; Festoon of Fruits, Berne Museum ; do. of Fruits and Flowers, Breakfast, Fruit-pieces (3), Carlsruhe Gallery ; Still Life Fruit-pieces (2), Cassel Gallery ; Festoon of Flowers with Insects, Darmstadt Museum ; Fruit-pieces (2), Bumper on Covered Table, Lemons on Plate, Watch (1628), Gotha Museum; Fruit-piece, Kunsthalle, Hamburg ; do., Oldenburg Gallery ; do., Copenhagen Gallery; do., Wiesbaden Gallery ; Fruit-pieces (5), Flower-pieces (5), Dresden Gallery ; Fruit- and Flower-pieces (4, two dated 1650, 1651), Berlin Museum ; Fruit-piece (1653), do. (2), Bouquet by Crucifix, Skull, etc., Old Pinakothek, Munich ; The Host with Symbolical Fruits (1648), two others, Museum, Vienna; Six in Liechtenstein Gallery, ib.; Flower-piece, Fruit-piece, Innsbruck Museum ; Dessert (?), Breakfast Table (2), Festoon of Fruits and Flowers, Schwerin Gallery; Still Life, Cologne Museum ; do., Stockholm Museum ; Fruits and Vegetables (1655), Breakfast (1660), Flower-piece, Hermitage, St. Petersburg ; Breakfast, Winter Palace, ib. ; Fruit-piece, Leuchtenberg Gallery, ib.



—Allgem. d. Biogr., xi. 232 ; Ch. Blanc, École hollandaise, i.; Bode, Studien, 229 ; Immerzeel, ii. 23 ; Kramm, iii. 653 ; Kugler (Crowe), ii. 515 ; Riegel, Beiträge, ii. 439 ; Rooses (Reber), 431 ; Van den Branden, 866 ; Van Lerius, i. 213, 219.

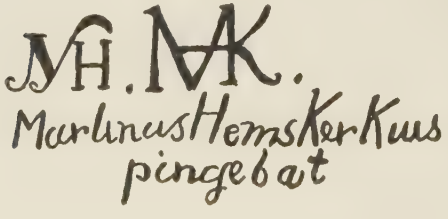
HEEMSKERCK (Heemskeerck), B., flourished about 1730. Flemish school ; animal and landscape painter, in the manner of Simon van Dow and Peeter van Bloemen. Works : Herd and Herdsman, do. and Woman (1730), Landscapes with Cattle (2), Schwerin Gallery.—Schlie, 246.

HEEMSKERK, EGBERT VAN, the elder, born in Haarlem in 1610, died in 1680. Dutch school ; genre painter, chiefly of tavern interiors, with boors regaling or quarrelling, in the manner of Teniers and Brouwer. Works : Tavern Interior (2), Louvre, Paris ; do. (1), Hermitage, St. Petersburg ; do., Carlsruhe Gallery ; do. (2), Peasant and Broker, Schleissheim Gallery ; Old Man, Old Woman, Uffizi, Florence.—Immerzeel, ii. 24.

HEEMSKERK, EGBERT VAN, the younger, born in Haarlem in 1645, died in London in 1704. Dutch school ; genre painter, son of Egbert the elder, pupil of Pieter de Grebber, but adopted the style of his father ; settled early in London, where his works were greatly valued; painted nocturnal gatherings of witches, devils, and ghosts, also rustic amusements, in which he often introduced his own portrait. Works : Interior, Louvre ; Peasants Dancing, do. Singing, Basle Museum ; Temptation of St. Anthony, Cassel Gallery ; Interior of Dutch Kitchen, Darmstadt Museum ; Capuchins Praying and Singing, Oldenburg Gallery ; Riding School, Dance in a Tavern, Copenhagen Gallery ; Beggars' Meal, Don Quixote and Sancho Panza, Städel Gallery, Frankfort ; Card-Players, Men Smoking and Playing Violin, Uffizi, Florence ; Interior, do. of Dutch Tavern, Historical Society, New York.—Immerzeel, ii. 24 ; Kramm, iii. 655.

HEEMSKERK, MARTEN VAN, born at Heemskerk in 1498, died in Haarlem, Oct. 1, 1574. Dutch school. Real name Marten van Veen. History painter, pupil at Haarlem of Cornelis Willemsz and at Delft of Jan Lucasz, then at Haarlem of Jan Scho-

reel, in whose manner he painted there until 1534, when he went to Italy and became an imitator of Michelangelo. His drawing is bold and energetic, but his compositions are often bizarre. Works: St. Luke painting the Virgin (1532), Nativity, Brazen Serpent, Holy Family (1551), Ecce Homo (1559), Belshazzar's Feast (1568), Christ crowned with Thorns, Haarlem Museum; Adoration of the Shepherds, Adoration of the Magi (1546), Hague Museum; Entombment (1559), Brussels Museum; Momus with Minerva, Vulcan and Neptune (1561), Portrait of Young Girl, Berlin Museum; Baptism of Christ (1563), Brunswick Museum; do., and Rebekah at the Well, Cassel Gallery; Resurrection, Copenhagen Gallery; The Virgin in Grief, Dresden Gallery; Venus, Cupid and the Cyclops (1536), Nostitz Gallery, Prague; St. John preaching in the Desert, Triumph of Silenus, Bacchanal, Vienna Museum; Triptych with Crucifixion, Hermitage, St. Petersburg; St. Paul at Athens,



Historical Society, New York.—Allgem. d. Biogr., xi. 235; Ch. Blanc, École hollandaise; Immerzeel, ii. 23; Jahrb. d. köngl. preuss. Kunstsammlung, v. 327; Kramm, iii. 655; Michiels, v. 185; Riegel, ii. 150; Van der Willigen, 157, 349.

HEERE, LUCAS DE, born in Ghent about 1534, died in 1584. Flemish school; history and portrait painter, son and pupil of the sculptor and architect Jan de Heere, and the miniature painter Anna Smyters; one of the best scholars of Frans Floris, whom he assisted much in his glass-paintings and drawings for tapestry. Resided for some time in France as designer of tapestries; later painted portraits and Scripture pieces. Was a poet and an antiquary. Works: Solomon and the Queen of Sheba, View of St. Bavon's Abbey and City of Ghent, St. Bavon's Church, Ghent; Portrait of Lord Darnley, Allegorical Portrait of Queen Elizabeth, Hampton Court; Wise and Foolish Virgins (1570), Copenhagen Gallery; Landscape, Brunswick Gallery; Portrait of Queen Mary, Stoke Park; Portrait of Eleanor Brandon, Wentworth Castle.—Schnaase, viii. 107; Waagen, ii. 361, 421; iii. 342; Immerzeel, ii. 25; Kramm, iii. 659; Michiels, vi. 51.

HEERSCHOP, HENDRIK, born at Haarlem in 1627, died after 1672. Genre painter in the manner of Dou, pupil of Willem Claasz Heda, then (1643 or 1644) of Rembrandt; master of the guild at Haarlem in 1648. Works: Portrait of a Moor (1659), Berlin Museum; Soldier and Woman at Cards, Cassel Gallery; Architecture Painter's Studio (1672), Schwerin Gallery.

HEGER, HEINRICH, born at Hadersleben, Schleswig, in 1832. Architecture painter, pupil of Copenhagen Academy; travelled in Germany, and made architectural studies especially in Nuremberg and Maulbronn; lived in Munich until 1863, in Copenhagen till 1865, then in Kiel until 1875, when he settled in Munich. In 1869 he visited the Netherlands, in 1872 the German cities, and in 1874 Venice. Works: Oratory in Castle Gottorp, Kiel Gallery; View in Sebaldus Church, Nuremberg; Interior of Ulm Cathedral; Hall in Burgomaster's House, Lübeck Gallery; Sacristy of San Marco, Dantzic Gallery; Council-Chamber in Dantzic; do. in Lüneburg, Bruges, and Lübeck; Emperors' Hall in Goslar, Senate-Chamber in Venice.—Müller, 246.

HEIDECK, KARL WILHELM VON, Baron, called Heidegger, born at Saaralben, Lorraine, Dec. 6, 1788, died in Munich, Feb. 21, 1861. Military genre and landscape

painter, engraver, and lithographer. Studied at the Zürich Art School under Meyer, Huber, and Konrad Gessner, then from 1799 in Zweibrücken, and in 1801 in Munich under Quaglio and Hauenstein. In 1805 he entered the Bavarian army and fought against Napoleon in Spain, Germany, and France; in 1816–25 he painted in Salzburg and Munich; in 1828 was commander in Nauplia, Greece, and military governor of Argos; in 1829–33 painted in Munich, and in latter year went again to Greece and reorganized the army. On his return he was made baron, lieutenant-general, and chief of a department in the ministry of war. His pictures of wars in Spain and Greece are historically interesting, and together with his landscapes and genre pieces artistically meritorious. Works: Bavarian Tree-Fellers (1823), Pallicares near Corinth (1829), National Gallery, Berlin; Camp of the Philhellenes before Athens, Carlsruhe Gallery; Donkey Drivers in Italian Osteria (1830), Kunsthalle, Hamburg; Scene in Spanish Guerilla War in 1809 (1824), Leipsic Museum; Views in Greece and Spain (6), New Pinakothek, Munich; Angora Gate at Athens (1838), Königsberg Museum; others in Schleissheim and Stuttgart Galleries; and many in the possession of the royal family of Bavaria.—Allgem. d. Biogr., xi. 295; Cotta's Kunstbl. (1835), 15; Nagler, Mon., ii. 303; Raczynski, ii. 387.

HEIDELOFF, VICTOR PETER, born in Stuttgart in 1757, died there in 1816. German school; history and genre painter, pupil of Stuttgart Academy under Guibal, Harper, and Scotti; became court-painter in 1780, visited Italy in 1782–86, and was professor at the Stuttgart Academy in 1790–93. Works: Four Seasons, Exit from Theatre, Royal Palace, Stuttgart; Two Ceiling Paintings, Stuttgart Academy; Altarpiece, Rottweil. His son and pupil, Karl Alexander (born in Stuttgart, Feb. 2, 1788, died at Hassfurt, Sept. 28, 1865), more noted as an architect, painted Emperor Maximilian at the Grave of Duke Eberhard, in the Royal Palace at Stuttgart; and Knight Toggenburg, in the collection of Count Fries, ib.—Wagner, Gesch. d. Karlsschule, i. 462.

HEIDENREICH, GUSTAV, born in Berlin in 1819, died there in 1855. History painter, pupil in Breslau of A. F. König and in Berlin of Wach. Works: Hertha and Odin, The Nornæ, Play of the Nixies, Combat of Giants, New Museum, Berlin; Material and Mental Development of Greece, Old Museum, ib.—Kunstbl. (1856), 3.

HEIGEL, FRANZ NAPOLEON, born in Paris, May 15, 1813. Portrait and genre painter, son of Josef, pupil of Munich Academy, then studied in Paris; visited Italy repeatedly in 1839–46, also Belgium and France, and became court-painter in Munich. Bavarian medal for Art and Science; Member of Société belge des Aquarellistes. Works: Portraits of Royal Family of Bavaria; National Costume Pictures; Genre Scenes.—Müller, 246.

HEIJDE, JAN VAN DER. See *Heyden.*

HEIL, DANIEL VAN, born at Brussels in 1604, died in 1662. Flemish school; landscape painter, master unknown; after having acquired considerable reputation, he abandoned his former subjects for conflagrations, which he represented with unusual effect. Works: Conflagration, Lille Museum; Winter Landscape, Hermitage, St. Petersburg. Leonard van Heil, his brother (born in Brussels in 1605), painted architecture, flowers, and insects; and Jan Baptist van Heil, a younger brother (born in Brussels in 1609), was a history and portrait painter. He was living in 1661.

HEILBUTH, FERDINAND, born in Hamburg, naturalized in France; contemporary. Genre painter. At first merely a skilful painter of costumes, he developed at Rome his peculiar talent for treating life and manners with that fine sense of humour and insight into character which has won him a wide reputation. Medals: 2d class, 1857, 1859, and 1861; L. of

Honour, 1861; Officer, 1881. Works: Titian the Younger with his Lady Love (1857), Ravené Gallery, Berlin; Luca Signorelli by the Dead Body of his Son (1859), Orphans, Watteau and his Sweetheart, Male Portrait, Kunsthalle, Hamburg; Absolution in St. Peter's; The Mont-de-Piété (1861), Luxembourg Museum; On Monte Pincio, Corcoran Gallery, Washington; In His Eminence's Waiting Room; Cardinal entering his Carriage; Spring-time; On the River-side, In the Fields, William Astor, New York; The Seine; Fine Weather (1881); Idlers in Anteroom of the Vatican (1882); Promenade (1884); Lawn-tennis, Presentation (1885).—Meyer, Conv. Lex., xvii. 443; Quarterly Rev., i. 253.

HEILMAYER, KARL, born in Munich, March 5, 1829. Landscape painter, son of the portrait and landscape painter Emil H., pupil of Munich Academy; travelled extensively in Germany, Italy, and France. Works: Foggy Morning on Lake Starnberg; Moonlight Night in Normandy; The Lido in Venice; View on Via Appia near Rome; Smugglers crossing Mountain, New Pinakothek, Munich.—Müller, 246.

HEIM, FRANÇOIS JOSEPH, born at Belfort, Jan. 15, 1787, died in Paris, Oct. 20, 1865. History painter, pupil of Vincent, won grand prix in 1807, and lived in Rome about six years. With the rise of the romantic school he lost his popularity, and was called by the critics the fossil of the Academy, but his merits were again recognized at the Salon of 1855. Medals: 1st class, 1812; Member of Institute, 1829; Professor, 1831; L. of Honour, 1825; Officer, 1855; grand medal of honour, 1855. Works: Arrival of Jacob in Mesopotamia (1812), Bordeaux Museum; Ptolemæus Philopator (1817), Amiens Museum; Joseph's Coat brought to Jacob (1817), Lyons Museum; Raising of Lazarus, Titus pardoning Conspirators; Martyrdom of St. Cyr and of St. Juliet (1819), St. Gervais, Paris; Martyrdom of St. Hippolytus, Notre Dame, Paris; Rescue of King of Spain; Capture of Temple of Jerusalem (1822); St. Hyacinth reviving a Drowned Person (1827), Notre Dame, Paris; Charles X. distributing Rewards to Artists at Exhibition of 1824 (1827), Louvre; Andrieux reading in the Lobby of the Comédie-française (1847); Defence of Burgos, Louis Philippe receiving the Deputies come to offer him the Crown (1834), do. receiving the Chamber of Peers, Champ de Mai of 1815, Battle of Rocroy, Portraits of Marquis de Chamilly, Duc de la Fertè, Comte d'Estrades, Marquis de Bournonville, Versailles Museum; Vesuvius receiving Heavenly Fire from Jupiter, The Revival of the Arts, ceilings in Louvre; Charlemagne causing his Capitularies to be read, Louis the Fat freeing the Towns, St. Louis causing the Publication of his Ordinances, Louis XII. organizing the Chamber of Accounts, Defeat of the Cimbri and Teutons (1853), Palais Bourbon; Victory of Judas Maccabæus (1855); Subject from History of the Jews (1824).—Bellier, i. 751; Larousse; Gaz. des. B. Arts (1867), xxii. 40; Meyer, Gesch., 167.

HEIMERDINGER, FRIEDRICH, born in Altona, Jan. 10, 1817, died in Hamburg, Oct., 1883. Animal and still-life painter, pupil of Düsseldorf Academy under Theodor Hildebrandt; continued his studies in Munich, whence he visited Switzerland. He afterwards founded a preparatory school for artists in Hamburg. Works: Foxes contesting Booty (1848), Kunsthalle, Hamburg; Scene from Elf Life (1860); Lurking Fox (1861); Nut-Cracker (1871); Plover (1875); Rabbit and Frog; Fen-Duck; Fruit-Seller.—Kunst-Chronik, xviii. 9; Müller, 247.

HEINE, WILHELM, born in Düsseldorf, April 18, 1813, died June 29, 1839. Genre painter, pupil of Düsseldorf Academy, and an artist of great promise at the time of his premature death. Works: Poachers, Smuggler (1834); Tramp (1835); Peasant Cottage (1836); Criminals at Church (1837), Leipsic Museum; replica (1838), National Gallery, Berlin.—W. Müller, Düsseldorf K., 289.

HEINEFETTER, JOHANN, born in Mentz in 1815. Battle and landscape painter, pupil in Munich of D. Monten; travelled in France, Italy, Switzerland, and the Tyrol. Works: Tavern Scenes and Skirmishes; Frescos in Trinkhalle, Baden-Baden; Pictures in the Kursaal, Cemetery Chapel, and several Villas, ib.

HEINEL, JOHANN PHILIPP, born at Baireuth, Oct. 21, 1800, died in Munich, July 29, 1843. Genre and landscape painter, pupil of the Munich Academy in 1820–26 under Robert von Langer; painted at first historical subjects, then portraits, and finally genre scenes in the Bavarian Alps and landscapes. Works: Achilles (1823); Ossian and Malvina (1826); Group of Bavarian Peasant Girls (1829); Landscape after Storm (1830); Tyrolese Landscape (1832); Priest's Visit, On Lake Starnberg, The Watzmann, Scene on a Tyrolese Alp, Poacher watching for his Persecutors, Height with Chamois (1834); Tyrolese Family, Young Tyrolese with his Sweetheart, The Bride, Family Scene, Girl playing Zither, Rocky Landscape, Bavarian Mountain Lake, Glacier (1835); Bagpiper (1836); Mountain Landscape with Lake, Tyrolese playing to a Girl, Two Bavarian Peasant Girls (1837); Adoration of the Shepherds (1838); Shepherdess (1840).—Allgem. d. Biogr., xi. 366; Andresen, i. 164; Cotta's Kunstbl. (1836), 87.

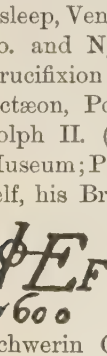
HEINLEIN, HEINRICH, born at Weilburg, Nassau, Dec. 3, 1803, died in Munich, Dec. 8, 1885. Landscape painter, first instructed by his mother, a painter in pastel, studied architecture at Munich and drawing at Mannheim Academy; visited Switzerland and Italy, and settled in Munich in 1829, and in 1830 had obtained reputation as one of the best German landscape painters. Honorary member of the Munich (1846) and Vienna Academies; Order of St. Michael, 1852. Works: Ravine; Poachers attacked in their Camp (1823); Mountain Lake in a Storm; Alpine Valley with a Funeral (1825); Waldesstille; Klösterl am Wachensee; Upper Gosau Lake; Windauthal; Wilderness in Salvaretta Mountains; Engadine Valley; Ruins of Juvarium; View in South Tyrol, New Pinakothek, Munich; Landscape with Castle Tyrol, Carlsruhe Gallery; View in Grisons (1839), Leipsic Museum; others in Stuttgart, Hanover, Brunswick, Mentz, and Prague Galleries.—Dioskuren (1860), 193, 204; Kunst-Chronik, xxi. 219; Die Kunst für Alle, i. 100; Müller, 247; Raczynski, ii. 338, 402.

HEINRICH OF DUDERSTADT, monk, German school, early part of 15th century. His large altarpiece (1424), now in the library at Göttingen, representing the Twelve Apostles, the Crucifixion, and eighteen small Passion-Scenes, show that he was influenced by the school of Cologne.—Kugler, Gesch. d. Malerei, i. 257; Schnaase, vi. 479.

HEINTSCH, JOHANN GEORG, born in Silesia about middle of 17th century, died in Prague in 1713. German school; Lived in Prague from 1678, married in 1704, and took the freedom of the city. Quirin Jahn, his contemporary, says that he belonged to a monastic fraternity. In his later works he was influenced by Carl Screta, who died (1674) a few years before Heintsch's arrival in Prague. Works in Prague: Altarpiece, Jesuit Church; Madonna (1696), Karlshofer Stiftskirche; Altarpiece, St. Henry's; Side Altarpieces, St. Catherine's; Holy Family, Minorites Church; Transportation of St. Wenceslaus' Body to Prague in 940 (1692), Teinkirche; several pictures in chapels and cloister of the Kreuzherren-Stift; Christ in the Temple, St. Joseph, St. Clemens adoring the Virgin, St. Ignatius and Trinity, Martyrdom of St. Vitus, St. Francis Xavier baptizing Moorish Prince, Four Elements, Bust Portrait of Praying Woman, St. Norbert, St. Aloysius, Flight to Egypt.—Allgem. d. Biogr., xi. 660; Kugler (Crowe), 528.

HEINZ, JOSEPH, the elder, born in Berne in 1565, died in Prague, Oct. 15, 1609. German school; history painter, called by Van Mander a pupil of Johann van Achen, which seems doubtful, as the latter went to Venice in 1574. Heinz went to

Prague, studied at the Academy, and in 1590–94 was employed by Rudolph II., who made him court-painter and sent him to Italy. There he remained four years, studying especially Paul Veronese, but after his return was strongly influenced by Johann van Achen, Spranger, and Velvet Brueghel, his contemporaries at the imperial court. Works: Rape of Proserpine, Dresden Gallery; Leda, Artemisia with the Ashes of Mausolus, Augsburg Gallery; Satyrs and Nymphs (1599), Schleissheim Gallery; Herodias, Venus Asleep, Venus and Adonis, do. and Nymphs (1609), Crucifixion (2), Diana and Actæon, Portrait of Rudolph II. (1594), Vienna Museum; Portrait of Himself, his Brother and Sister (1596), Berne Museum; Crucifixion (?), Schwerin Gallery.—Allgem. d. Biogr., xi. 663; Füessli, i. 61; Kugler (Crowe), i. 271.



HEINZ, JOSEPH, the younger, born about 1590, died in 1655. German school; son and pupil of Joseph the elder; afterwards studied with his stepfather Gondelach in Augsburg. Fond of painting sorcerers and witches. Went to Italy, and lived mostly in Venice, where he painted altarpieces. Urban VIII. made him knight of the Golden Spur. Works: Two Marys at Christ's Grave (1655), All Saints' Chapel, Venice; Diana Bathing, Venice Academy.—Allgem. d. Biogr., xi. 664.

HEISS, JOHANN, born at Memmingen, Bavaria, in 1640, died at Augsburg in 1704. History and landscape painter, pupil of Heinrich Schönfeld and of Sichelbein. There are many altarpieces by him in the churches of Augsburg, Ratisbon, and Neustadt. Works: Scipio granting Liberty to Allucius (1679), Death of Dido, Neptune and Venus, Hall with Antiques, Hall with Female Models, Brunswick Museum; The Seasons personified, Wiesbaden Gallery; Exodus of the Israelites (1677), Dresden Museum.

HELEN, ancient pictures. See *Eumelus*, *Zeuxis*.

HELEN, RAPE OF, Benozzo *Gozzoli*, National Gallery, London; wood, octagon, tempera, H. 1 ft. 7 in. × 2 ft. The wife of Menelaus carried off to a ship by Paris and his companions. Panel probably formed the cover of a cassettone or box for wedding gifts.—Nat. Gal. Cat.

Rape of Helen, Guido Reni, Louvre.

By *Guido* Reni, Louvre; canvas, H. 8 ft. 3 in. × 8 ft. 7 in. Paris, preceded by Cupid and giving his hand to Helen, leads her to the ship in which his companions are about to embark; three women follow Helen, bearing jewels and a dog; in front, a little

negro with an ape and a dog. This picture, celebrated in its time in verse and prose, was painted for the King of Spain; but he finding the price too high, Guido sold it to M. de La Forcade for Maria de' Médici; the queen being obliged to leave Paris, M. Forcade sold it to Louis Phélipeaux, Seigneur de La Villière, from whom it passed through several other hands to the Musée Napoléon. Engraved by Desplaces.—Landon, Musée, xi. Pl. 50.

HELENA, painter, daughter of Timon of Egypt, 4th century B.C. The mosaic of the Battle of Issus, at Naples, is perhaps a reproduction of her only recorded work.—Ptolem. Hephaest. in Phot. Bibl., p. 482 (ed. Hoeschel).

HELENA, ST., VISION OF, Paolo *Veronese*, National Gallery, London; canvas, H.

Vision of St. Helena, Paolo Veronese, Vatican, Rome.

6 ft. 5 in. × 3 ft. 9 in. The Saint, in sleep or revery, reclines on a marble window-seat, resting her head upon her right hand; through the open window are seen two cherubim bearing a cross. The design appears to be after an engraving by Marc Antonio, supposed to be after a drawing by Raphael. Etched by E. W. Sherborn in Art Journal (1884), 257.—Nat. Gal. Cat.; Bartsch, xiv. 443; Richter, 74.

By Paolo *Veronese*, Vatican, Rome. Seated, asleep, wearing the imperial crown, and clad in a rich brocaded Venetian costume, her head resting upon her left hand; at right, a little angel standing holds a Greek cross. Acquired from Galleria Sacchetti by Benedict XIV., who placed it in the Capitol Museum, whence removed to Vatican. Engraved by Gius. Craffonara.—Larousse, ix. 19; Vaticano descritto, vi. Pl. 76.

HELFFT, JULIUS, born in Berlin, April 6, 1818. Landscape and architecture painter, pupil of Berlin Academy and of W. Schirmer; went in 1843 to Italy, painted there a series of views around Florence for King Frederick William IV., then visited Rome, Naples, and Sicily, and returned in 1847, when he was appointed professor in Berlin Academy. Works: Sicilian Cloister Yard (1847), Doge's Palace—Venice (1856), National Gallery, Berlin; Canal Grande in Venice; San Miniato near Florence.—Müller, 247.

HELIODORUS, painter, of Athens, date unknown. Perhaps identical with sculptor of same name mentioned by Pliny (xxxvi. 4 [91]), some of whose statues were in the Temple of Jupiter in the Portico of Octavia, Rome.—Pausan., 1, 37, 1.

HELIODORUS, EXPULSION OF, *Raphael*, Stanza d'Eliodoro, Vatican; fresco. Heliodorus, treasurer of the Syrian king, attempting to plunder the Temple at Jerusalem, is driven out by two avenging angels (2 Maccabees, ii. 25). In background the High Priest Onias praying before the tabernacle; in foreground, right, the answer to the prayer—Heliodorus overthrown, and his soldiers put to flight by two angels with scourges and a celestial horseman; at left, the assembled people and Julius II. in his chair of state. The bearer in front is Marc Antonio Raimondi, and another farther back is supposed to be Giulio Romano. Typical of the victory of the Papacy over its enemies, especially Louis XII. of France. Painted in

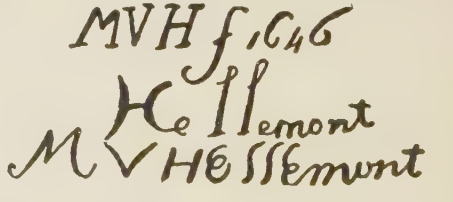
1512. Engraved by A. Meldolla ; Mochetti ; Volpato ; Friquet ; Anderloni ; Baillu ; C. Maratti.—Vasari, ed. Mil., iv. 345 ; Müntz, 360 ; Passavant, ii. 130 ; Springer, 201 ; Kugler (Eastlake), ii. 433 ; Perkins, 135.

HELLEMANS, PETRUS JOANNES, born at Brussels in 1787, died there in 1845. Landscape painter, pupil of Jean Baptiste de Roy ; good colourist, painted trees with great care. Works : Bois de Soignies, Mechlin Museum ; do., and Mill, Brussels Museouring is warm and transparent, treatment broad, figures well drawn and full of expression. Works : Kirmess, Aremberg Gallery, Brussels ; Alchemist in his Laboratory, Rotterdam Museum ; do., Copenhagen Gallery ; Interior, Farrier at Work, Lille Museum ; Drinker, Dunkirk Museum ; Kirmess, Douai Museum ; Shoemaker's Shop, Family Group, Brunswick Museum ; Peasants Drinking, Betrothal Feast, Peasant Weddings (2), Stockholm Museum ; Temptation of St. An-

Expulsion of Heliodorus, Raphael, Stanza d'Eliodoro, Vatican.

um ; Landscapes in Guelders (2, with figures by Eugene Verboeckhoven), Kunsthalle, Hamburg ; Wood Landscape (1829), Leipsic Museum. His wife, Jean Marie Josephine (1796–1837), painted fruit and flowers. —Immerzeel, ii. 26 ; Kramm, iii. 665.

HELLEMONT (Helmont), MATTHEUS VAN, born at Antwerp, baptized July 24, 1623, died at Brussels. Flemish school ; genre painter, pupil of Teniers the younger ; visited Italy, and in Paris painted some of his best pictures for Louis XIV. Master of the guild at Antwerp in 1646, then at Brussels, having left Antwerp in 1674. His collthony, Musical Party, Historical Society, New York.—Immerzeel, ii. 28 ; Riegel, Beiträge, ii. 127 ; Van den Branden, 1022.



HELLEMONT, ZEGER JACOB VAN, born at Antwerp, April 17, 1683, died at Brussels, Aug. 21, 1726. History and genre painter, son and pupil of the portrait painter

Jan van Hellemont (1650–1719 ?); went early to Brussels, and there painted many pictures for churches, in which the decline of the school of Antwerp after Rubens is apparent. Works: Martyrdom of St. Barbara, St. Mary Magdalen's, Brussels; Triumph of David, St. Michael's, ib.; Elijah sacrificing before the Priests of Baal, Carmelites, ib.; Christ on the Cross, Ghent Museum; Peasants at Cards, Male Portrait (1724), Darmstadt Museum; Dentist in his Office, Augsburg Gallery; Priest distributing Bread and Wine, Modena Gallery.—Descamps, iii. 188; Michiels, x. 403; Rooses (Reber), 440; Van den Branden, 1171.

HELLEN, KARL VON DER, born in Bremen, May 10, 1843. Landscape painter, pupil in Düsseldorf of Oswald Achenbach, then studied in Munich, and in 1864–68 in Carlsruhe under Gude, 1869 in Paris, 1870 in Rome, and in 1871 settled in Düsseldorf. Works: Wood Interior; Landscape in Black Forest; North German Landscape; Evening in Italy. — Müller, 247.

HELLQVIST, KARL GUSTAF, born in Kungsör in 1851. History painter, pupil of Stockholm Academy and of M. T. Lefebvre in Paris; received a medal for one of his first pictures; lives now in Munich. Honourable mention, Paris. Instructor at Berlin Academy, January, 1886. Works: Ebba Brahe writing on the Window-Pane; Gustavus Vasa accusing Bishop Sonnanväder of High Treason; Opprobrious Entry of Peder Sonnanväder and Master Knut into Stockholm (1870), New York Museum; Louis XI. and Tristan at Plessis-les-Tours; Death of Sten Stures; The Last Friend (1876); Ransom of Town of Visby by King Waldemar of Denmark in 1361 (1883); Snow Effect in Tyrolese Mountains, On a Bench in the Woods, Portrait of Professor Thiersch (1884); Idyl, Swedish Peasant, At the Harbor of Wolgast, June 15, 1633 (1885).—Müller, 248; Illustr. Zeitg. (1883), ii. 11; D. illustr. Zeitg., iii. 527; Zeitsch., xviii. 274; xx. 116.

HELLRATH, EMIL, born at Rees, Westphalia, in 1839. Landscape painter, pupil in Düsseldorf Academy of Oswald Achenbach, then visited Munich and Dresden; lived for some time in Amsterdam, and in 1863 settled in Munich. Works: Landscape in Rain; On Lake Chiem; Convent Pond; Landscape at Early Morning; View in Quarries near Polling; Road to Convent, Johnston sale, New York, 1876, $1,275.—Müller, 248.

HELLWEGER, FRANZ, born at St. Lorenz, Tyrol, Sept. 7, 1812, died in Innsbruck, Feb. 15, 1880. History painter, pupil of Munich Academy under Clemens Zimmermann and Heinrich Hess. In 1843 passed eight months in Rome, then returned to Munich, where he assisted Cornelius in the frescos in St. Louis' Church, and afterwards Steinle in the Cathedral of Cologne, and Schraudolph in the Cathedral of Speyer. In 1856 he settled in Innsbruck. Works: Death of Mary, and three other altarpieces, Brunneck, Tyrol; Madonna, St. Ann, Parish Church, Innsbruck; Baptism of Christ, Scapulary Festival, Flight into Egypt, Male Portraits (2), Innsbruck Museum; St. Catherine, Fathers of the Church, Ischl, Upper Austria.—Allgem. d. Biogr., xi. 699; Kunst-Chronik, xv. 371; Wurzbach, viii. 237.

HELLWIG, THEODOR, born at Halberstadt in 1815. Genre and portrait painter, pupil in Berlin of Menzel, Franz Krüger, and Magnus; paints scenes from time of Louis XIV. and XV. in the manner of Watteau, and from peasant life of his native country. Works: Rendezvous; Children at a Fountain; Serenade under the Doorway.—Müller, 248.

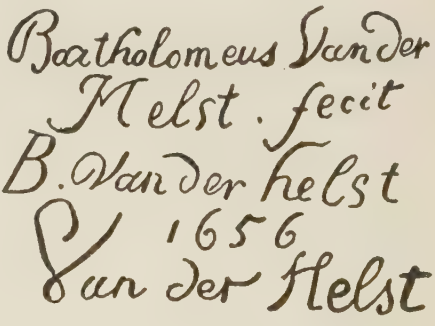
HELMBREKER, THEODORUS, born in Haarlem in 1624, died in Rome in 1694. Dutch school; history and genre painter, pupil of Pieter de Grebber, went to Venice, afterwards to Rome, where he was employed by Cardinal de Medici. Works: Temptation of Christ; Christ bearing the Cross; Christ before Pilate; Christ Crucified; Franciscan Monks distributing Food; Pilgrim

with Italian Shepherds, Copenhagen Gallery. —Immerzeel, ii. 27 ; Kramm, iii. 665.

HELMSDORF, FRIEDRICH, born at Magdeburg in 1784, died at Carlsruhe in 1852. Landscape painter, in 1809 settled in Strassburg, where he had many pupils ; visited Italy twice, and lived there in 1816–20. Works : Tasso's Oak ; Lake of Nemi.

HELST, BARTHOLOMEUS VAN DER,

born at Haarlem (or Dordrecht) in 1613 (?), died in Amsterdam, buried Dec. 16, 1670. Dutch school; portrait painter, either studied under Frans Hals or took him as his model, and became one of the greatest portrait painters of his time. Lived chiefly at Amsterdam, where in 1654 he and Nicolaas van Helt-Stokade founded the guild of St. Luke. His earliest picture is dated 1639. Sometimes painted sacred and mythological subjects. Works : *Banquet* of the Civic Guard (1648), *Syndics* of the Arquebusiers (1657), Portraits of Vice-Admiral Kortenaar, Andries Bicker, Gerard Bicker, Mary Henrietta Stuart, Lieutenant-Admiral Van Nes and Madame Van Nes (1668), Female Portrait (1646), Male do. (1650), Amsterdam Museum ; The Archers (2, 1639 and 1656), Hôtel de Ville, Amsterdam ; Portrait of Paul Potter (1654), Hague Museum ; Portrait of a Preacher (1638), two others (1646), Portrait of Lady and Gentleman (1654), do. of Daniel Bernard (1669), Rotterdam Museum ; Man with emptied Glass (1649), Oldenburg Gallery ; Aristocratic Young Couple (1661), Carlsruhe Gallery ; Male and Female Portrait, Man with a Ring (1655), Gotha Museum ; Female Portrait (1655), Weimar Museum ; Male do. (1663), Schwerin Gallery ; do. (2, one dated 1651), Copenhagen Gallery ; Portraits (3, 1642 and 1643), Cassel Gallery ; do. (2), Brunswick Museum ; do. (3, one dated 1654), Dresden Gallery ; Portrait of Admiral Tromp, do. of Prince de Chabanais, Male (1649) and Female Portrait, Old Pinakothek, Munich ; Dutch Family at Dinner, Innsbruck Museum ; Syndics of the Arquebusiers (1653, study for Amsterdam picture), Portrait (1655), do., Louvre ; Presentation of the Betrothed (1647), Family Group (1652), New Market in Amsterdam (1666), Portrait of Govaert Flinck, Male Portrait (1670), three other portraits, Hermitage, St. Petersburg ; Portraits of himself and Wife (1664), Brussels Museum ; German Baron and his Family, Portrait of a Lady, Historical Society, New York. Others in Antwerp, Berlin, Geneva, Stockholm, Vienna, and London Galleries. By his son and pupil, Lodewyk, is a Portrait of Admiral Stellingwerf (1670), in the Amsterdam Museum. — Allgem. d. Biogr., xi. 709 ; Ch. Blanc, École hollandaise ; Bode, Studien, 112 ; Burger, ii. 218 ; Gower, Figure Painters, 31 ; Riegel, Beiträge, i. 129 ; Scheltema, Amstel's oudheid, i. 159.



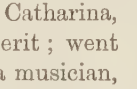
HELSTED, AXEL THEOFILUS, born in Copenhagen, April 11, 1847. Genre painter, son and pupil of Frederik Ferdinand Helsted (1809–75), then pupil of Copenhagen Academy, where he took a medal in 1864 ; went in 1869 to Paris, where he studied under Bonnat, and thence to Italy. Works : Portrait of Professor Stephens (1869) ; do. of the painter Küchler (1878) ; From the Villa Borghese (1876) ; After the

Lesson, Lesson with the Parson (1877); Father with his Children praying to Madonna (1878); Country Physician (1879); Clymene and her Sisters at Phaëton's Grave (1880); Father and Son (1882); Two Sons at their Mother's Deathbed (1883).—Sigurd Müller, 151.

HELT-STOKADE, NICOLAAS VAN, born at Nymwegen about 1614, died in 1669. Dutch school; history and portrait painter, pupil of David Rykaert the elder; for a time court-painter in France, but lived mostly in Rome and Venice, though at Amsterdam in 1654. Many European princes ordered pictures of him, as he was an excellent colourist. He supplied the landscapes of Wynants, Hackaert, and De Heusch with figures. Works: Grain Market under Joseph in Egypt, Town Hall, Amsterdam; Figures in Border of a Forest (by Wynants, 1659), Hague Museum; Susanna at the Bath, Leipsic Museum; Male Portrait, Old Pinakothek, Munich.—Immerzeel, iii. 115; Kramm, v. 1575; De Stuers, 186; Van den Branden, 871.

HÉMICYCLE, Paul *Delaroche*, Palais des Beaux-Arts, Paris; encaustic painting, H. 15 ft. × about 50 ft. Scene—the portico of an Ionic temple; in centre sits Apelles enthroned, with Ictinus on his right and Phidias on his left. Near them are five allegorical figures: in front, Fame, nude, kneeling, casting out wreaths from a heap at her side; back of her, at left, seated, are Greek Art and Gothic Art, the latter (with the model of a cathedral) a portrait of Delaroche's wife, daughter of Horace Vernet; at right, Roman Art and Renaissance Art. On each side of this ideal group extend the wings of the picture, in which are grouped the great artists of the world, standing or sitting in their habits as they moved of old. The work contains 75 colossal figures. The original, called the Hémicycle because it occupies the semicircular frieze of the amphitheatre of the Beaux-Arts, was painted in 1837–41. Delaroche received for it 80,000 francs, the price set for a canvas of fifteen figures, the work originally contemplated. It was injured by fire in 1855, but the damage was repaired by the artist himself, aided by Mercier and Fleury. The engraving by Henriquel Dupont cost eight years' labour. Delaroche made for Dupont's use a copy of the work, in small (1853), now owned by W. T. Walters, Baltimore. There is a photogravure of it in Art Treasures of America, together with a key to the figures. The original sketch for the large work is in the Nantes Museum.—Art Treas. of Amer., i. 82; Mrs. Jameson; Gaz. des B. Arts (1860), viii. 354.

HEMISSEN (Hemishem, Hemsen), JAN VAN, born at Hemishem (Hemixem), near Antwerp, about 1500, died at Haarlem between 1555 and 1566. Flemish school. Real name Jan Sanders. History and portrait painter, pupil at Antwerp of Hendrik van Cleve in 1519, master of the guild before 1524, its dean in 1548; removed to Haarlem in 1551. Although, in his time, the influence of the Italian school asserted itself strongly, he adhered to the old traditions, and took Quinten Massys for his model. Works: Calling of St. Matthew, Museum, Antwerp; do., Theodor van Lerius, ib.; do., Ghent Museum; Prodigal Son (1556), Brussels Museum; Tobias restoring his Father's Sight (1555), Louvre, Paris; Christ driving out the Money-Changers (1556), Nancy Museum; Madonna, Village Physician, Madrid Museum; Abraham's Sacrifice, Germanic Museum, Nuremberg; Calling of St. Matthew (1536), Isaac blessing Jacob, Holy Family (1541), Old Pinakothek, Munich; Mocking of Christ (1544), Schleissheim Gallery; Calling of St. Matthew, do. (1537), do. (1548), St. Jerome, St. William, Portrait of Mabuse, Vienna Museum; St. Ursula, Adoration of the Magi, Prince Albert Collection, London. His daughter and pupil, Catharina, was an artist of merit; went with her husband, a musician, to Spain, where both entered the service of the Queen of Hungary. A Male Portrait by



her, dated 1552, is in the National Gallery, London.—Allgem. d. Biogr., xi. 720; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874), 472; Kramm, iii. 674; Rooses (Reber), 68; Van den Branden, 98.

HEMLING. See *Memling*.

HEMPEL, JOSEF VON, Ritter, born in Vienna, Feb. 9, 1800. History painter, pupil of Vienna Academy under Redl; went to Italy in 1821, studied in Florence and in Rome, where he was influenced by Overbeck, returned to Vienna in 1825, moved to Klagenfurt in 1848, where he founded the school of design at the Lyceum, lived four years in Tyrol, then in Gratz, and in 1859 settled on an estate in Croatia. Works: Christ and the Woman of Samaria (1822); Entombment; Jacob's Dream; Flight into Egypt; Raising of Lazarus; Trinity, and many other altarpieces for churches in Vienna and the Austrian provinces.—Wurzbach, viii. 465.

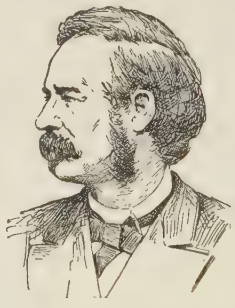
HEMSEN. See *Hemissen*.

HEMY, CHARLES NAPIER, born at Newcastle-on-Tyne, May 25, 1841. Marine painter, pupil of School of Art at Newcastle; entered Dominican monastery at Newcastle, whence he was sent to a branch at Lyons, France, but left when twenty-two years old and became a painter. In 1863 he became a student at Antwerp of Henri Leys, on whose death he returned to London. Works: The Shrine, London River, Limehouse, Barge Builders, Blackwall, and Cheyne Walk (all exhibited in Royal Academy, 1872); Vespers (1879); Cavalry (1879); Saved (1880); Lobster Boat, Oporto, Rocky Shore, Mill in the Gloaming (1881); Oporto from Sandeman Wine Lodges, Cinderella and her Sisters (1882); Oyster Dredgers, Ferryman, Old Putney Bridge in 1882, Bargaining for the Catch, Cool of the Morning (1883); Tipping a Shrimp Trawl, The Trammel Net Catch (1884).—Art Journal (1881), 225.

HENDERSON, JOSEPH, born in Perthshire, Scotland, in 1832. Marine and genre painter, pupil of Royal Scottish Academy at Edinburgh. Has resided since 1852 in Glasgow, where he became in 1863 a member of the Institute of Fine Arts; in 1877 elected a member of the Scottish Water Colour Society. Began with portraits and genre pictures, but finally devoted himself with success to marine painting. Works: Where Breakers Roar (1874); A Lively Haul (1875); Weeding the Garden, Under the Sand-Hills (1878); From the Cliffs of Ailsa, Haymaking in the Highlands (1879); Travelling Cobbler (1883).

HENDRIKS, WYBRAND, born at Amsterdam, June 24, 1747, died at Haarlem, Jan. 28, 1831. Portrait, landscape, and still-life painter, pupil of Amsterdam Academy, where he won three prizes; visited England, and having lived for several years at Eden in Gelderland, settled at Haarlem in 1786. Was very versatile, and made fine drawings after famous masters. Works: Female Portrait (1791), Male do. (1811), Hunting Party of Henry IV., view in Haarlem, Haarlem Museum.—Immerzeel, ii. 30; Kramm, iii. 677.

HENDSCHEL, ALBERT, born in Frankfort, July 9, 1834, died there, Oct. 22, 1883. Genre painter, pupil of Städel Institute under Steinle and Passavant, then under Jacob Becker; visited the principal galleries of Germany, and in 1869–70 Italy.



Works: Hostess's Daughter; Fiddler of Gemünd; Cinderella; Broken Pitcher; Scenes from Götz von Berlichingen; Sketch-Book (1872–74); Coffee-Party; Wreath-Maker; Judgment of Paris.—Zeitschr. f. b. K., viii. 81; Illustr. Zeitg. (1874), ii. 309; (1883), ii. 408; Land und Meer (1884), i. 127.

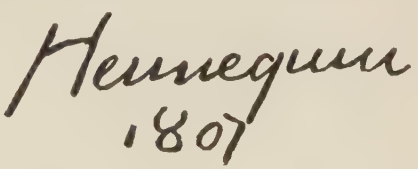
HENGSBACH, FRANZ, born at Werl, Westphalia, in 1814, died in Düsseldorf, Feb. 25, 1883. German school; landscape painter, pupil of Düsseldorf Academy under Schirmer;

chose his subjects principally from the high mountains of the Alpine countries. Works: Rainy Weather in the Odenwald (1840), Schwerin Gallery; View of Salzburg (1841); The Staufen near Salzburg (1842); Mill in Tyrol (1846); Mountainous Landscape (1847), Leipsic Museum; Hallstadt Lake (1848); Gosau Waterfall (1850); Hohentwiel and Lake Constance; Alp near Lago Maggiore; Huts on Seelisberg on Lake Luzerne; Lauterbrunnenthal; Limburg on the Lenne by Moonlight; Lausanne and Lake of Geneva.—Kunst-Chronik, xviii. 418; Müller, 249.

HENNEBERG, RUDOLF (FRIEDRICH), born at Brunswick, Sept. 13, 1825, died there, Sept. 14, 1876. History and genre painter, pupil in 1850–53 at Antwerp Academy, then for three years in Paris of Couture; visited Italy in 1861–63, lived then in Munich until 1865, in Berlin in 1866–73, and in Rome in 1873–75. Member of Berlin Academy in 1869; gold medal, Berlin, 1856, 1868; Vienna, 1873. Works: Bathing Students (1853); Gypsy and his Love (1854), Brunswick Gallery; Wild Hunter (1856), National Gallery, Berlin; two replicas of do. (1871); Regenstein, Hare-Hunt (1857); Wild Huntsman (1856, replica in Schack Gallery, Munich), Criminal from Lost Honour (1860), *Fortune* Chase (1868), National Gallery, Berlin; Fairy Princess, Declaration of Love, Objectionable People, Germania Liberata (1869–71); Cycle of Wall-paintings with Scenes from War of 1870–71 (1872), Villa Warschauer, Charlottenburg; Scenes from the Campagna (1873–75).—Allgem. d. Biogr., xi. 768; Graph. K., v. 41; Illustr. Zeitg. (1883), i. 245; Kunst-Chronik, iii. 94; xii. 473; Schack, Meine Gemäldesammlung (1885), 179; Rosenberg, Berl. Malersch., 203.

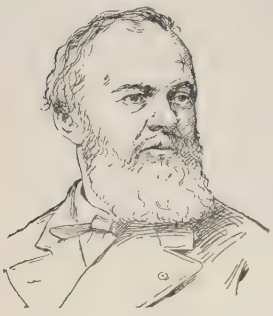
HENNEBICQ, ANDRÉ, born at Tournay, Belgium; contemporary. Portrait and history painter, pupil of Portaels. Medals at Brussels (1872), Amsterdam (1874), Paris, 2d class (1874); Order of Leopold. Studio in Brussels. Works: Jeremiah's Lament; Messalina insulted by the People; Doge Foscari; Labourers in the Campagna; Sale of Objects of Art (1883).

HENNEQUIN, PHILIPPE AUGUSTE, born in Lyons in 1763, died at Leuze near Tournay, May 12, 1833. History and genre painter, studied under Taraval, Gois, and Brenet, and became one of David's best pupils. Won the grand prix de Rome in 1788. Obliged to leave Italy on account of his liberal opinions, he returned to France, where he several times narrowly escaped death during the Revolution. In 1814 he retired to Liège, and finally to Tournay, where he became director of the Academy in the following year. Works: Confederation of July 4, 1790 (1794); Remorse of Orestes (1798), Louvre; Triumph of the French People (1799), Rouen Museum; Self-sacrifice of 300 Citizens of Franchimont (1814); Socrates and his Disciples; Catherine de Lalain; Battle of Aboukir, Napoleon in the Camp at Boulogne (1806), Allegory on Napoleon I., Portrait of Marquis de Pérignon, Versailles Museum; Saul and Witch of Endor, Lyons Museum; Battle of Quiberon (1804), Toulouse Museum; Crime pursued by Remorse, Time, Fright, Young Man, Angers Museum; others in Museums of Orléans, Mans, and Caen.—Bellier, i. 755; Immerzeel, ii. 31; Larousse; Lejeune, Guide, iii. 125.



HENNER, JEAN JACQUES, born in Bernwiller (Alsace), March 5, 1829. Genre painter, pupil of Drolling and of Picot; won the grand prix de Rome in 1858. His colouring, at first weak and thin, has improved from year to year. Usually paints nude figures. Medals: 3d class, 1863, 1865, and 1866; 1st class, 1878; L. of Honour, 1873; Officer, 1878. Works: Bathing Girl Asleep (1863), Colmar Museum; Chaste Susanna

(1865), *Idyl* (1872), Naiad, Good Samaritan (1874), Luxembourg Museum; Girl (1866); Biblis (1867), Dijon Museum; Woman Dressing, Woman Reclining (1869), Mulhouse Museum; Little Writer (1869); Alsatian Woman (1870); Magdalen in the Desert (1874); Dead Christ (1876); John the Baptist, Evening (1877); Christ at the Tomb, Eclogue (1879); The Fountain, Sleep (1880); The Spring, St. Jerome (1881); Bara (1882); Woman Reading, Nun (1883); Christ Entombed, Weeping Nymph (1884); Madeleine (1885); Sleeping Nymph, Repose, La Source (1881), Fabiola (1885), Mrs. M. J. Morgan Collection, New York; Nymph, W. T. Walters, Baltimore; *Andromeda*, Mme. Raffalovitch, Paris.—Gaz. des B. Arts (1869), i. 495; Larousse; Claretie, Peintres (1884), ii. 81.



HENNESSEY, WILLIAM J., born in Thomastown, Ireland, in 1839. Landscape and genre painter; went to New York in 1849, pupil in 1856 of National Academy; became an A.N.A. in 1862, and N.A. in 1863; removed in 1870 to London, but resides the greater part of the year in Normandy. Works: In Memoriam; Wanderers; On the Sands; New England Hills; Summer Sea; Les Bons Amis; Gypsy Flower-Girl; New England Barberry Pickers; Indian Summer; Notre Dame des Flôts (1877); Fête-Day in Cider Orchard in Normandy (1878); Waiting for the Boats, Gloire de Dijon, Normandy Pippin, Aftermath, Sunbeam (1879); Visit to the Peacock, Evening at Calvados, Spring Fantasy, In a Normandy Cider Orchard (1880); Straw Harvest in Calvados, Jocund Spring, An Impressionist at Work (1881); Spring in Calvados, Winter in Calvados, En Fête—Calvados (1882); Pastoral, With the Birds (1883); 'Twixt Day and Night (1884); Return from School, The Flowers of May (1885).

HENNIG, GUSTAV ADOLF, born in Dresden in 1798, died in Leipsic, Jan. 15, 1869. History painter, pupil of Leipsic Academy, then studied in Rome; after his return became professor, later director, of Leipsic Academy, and in 1840 professor at Dresden Academy. Works: Christ driving out the Money-Changers; Finding of Moses (1848), Dresden Museum; Annunciation, Saltarello Dance, Leipsic Museum. — Kunstbl. (1853), 49; Christl. Kunstbl. (1870), 12.

HENNING, ADOLF, born in Berlin in 1809. History and portrait painter, pupil of Berlin Academy and of Wach; in 1833 went to Italy for several years. Member of and professor at Berlin Academy. Works: Portrait of Himself (1826); Girl of Frascati (1838), National Gallery, Berlin; Funeral in the Campagna; Portrait Group of Count Raczynski's Family; Portrait of Sculptor Rauch; St. Luke and St. John, Chapel of Royal Palace, Berlin; Colossal Figures of Eight Prussian Provinces, Royal Palace, Berlin; Thetis and Achilles; Ulysses and Leucothea; Diana and Iphigenia; Æneas and Anchises; Ajax Enraged; Romulus Ploughing. —Müller, 250; Kugler, Kleine Schriften, iii. 175; Rosenberg, Berl. Malersch., 33.

HENNINGS, FRIEDRICH, born in Bremen in 1838. Landscape painter, pupil in Düsseldorf of Oswald Achenbach; perfected himself by repeated journeys to Italy. Among his German and North Italian landscapes, those by moonlight are the most successful. Has recently exhibited garden scenes with figures mostly in rococo-costume. Works: Landscape with Gypsies (1864); Malsen on Lake Garda (1865); Evening in Garden of Villa San Lissandro; Nuremberg at Moonrise; Salzburg by Moonlight (1869); View of Passau; Venice; Avenue near Nymphenburg; Avenue at Wilhelmshöhe; Park with rococo-figures.—Müller, 250.

HENNINGSEN, ERIK, born in Copenhagen, Aug. 29, 1855. Genre painter, pu-

pil of Copenhagen Academy; visited Paris in 1880, and travelled for two years in Germany. Works: Dilettante on the Violoncello (1879); Cake-Woman, Old Bachelor Shopping (1880); Morning in Address-Agency's Yard (1881); Confirmation (1882); Dirty Apprentice, Guard mounting at Amalienborg (1883).—Sigurd Müller, 156.

HENNINGSEN, FRANTS, born in Copenhagen, June 22, 1850. Genre and portrait painter, brother of preceding, pupil of Copenhagen Academy, and in Paris of Bonnat; visited Spain, where, especially in Madrid in 1878, he studied popular types. Works: On a Pedestrian Trip (1877); Pond in Zealand (1878); Ploughing in October (1880); Hay Harvest, Huntsman with Horse and Dog, On the Highway (1881); The Old Story (1882); Burial, In Front of a Smithy (1883).—Sigurd Müller, 160.

HENRI IV., ENTRY OF, François *Gérard*, Versailles Museum; canvas, H. 16 ft. 9 in. × 31 ft. 5 in.; signed. In centre, Luillier, provost of the merchants of Paris, advances at the head of a group of municipal officers to present the keys of the city to the king, near whom are, on left, Crillon, De Retz, Montmorency, and Brissac, and on right, Biron, Sully bearing the king's casque, and Bellegarde, all on horseback; farther to right, Maréchal de Matignon, sword in hand; in a balcony, Gabrielle d'Estrées. Collection of Charles X., Salon, 1817. Repetition, reduced, in Louvre. Engraved by Toschi.—Larousse, ix. 186.

By *Rubens*, Uffizi, Florence; canvas, figures more than life-size. The king, crowned with laurel, and mounted on a Roman chariot, is making a triumphal entry into Paris after the Battle of Ivry. In this picture Rubens has availed himself of several parts of Mantegna's Triumph of *Cæsar* at Hampton Court. Brought from Palazzo Pitti in 1773. Sketch in Earl Darnley's Collection, Cobham Hall.—Waagen, Treasures, iii. 23; Cat. Louvre, Rubens, 231.

HENRI IV. AT IVRY, *Rubens*, Uffizi, Florence; canvas, figures more than life-size. The king, mounted, in the centre of the composition, followed by many knights, who are engaged with the enemy. This and the preceding picture were painted about 1630 by order of Maria de' Medici, as part of a series illustrative of the history of Henri IV., for her palace of the Luxembourg. Transported from Palazzo Pitti in 1773.—Cat. Louvre, Rubens, 231.

Henri IV. and the Spanish Ambassador, Dominique Ingres, Baron Alphonse de Rothschild, Paris.

HENRI IV. AND THE SPANISH AMBASSADOR, Richard Parkes *Bonington*, Sir Richard Wallace, Hertford House, London; canvas, H. 1 ft. 4 in. × 1 ft. 7 in. The King, on all fours, romping with his three children, one of whom is astride his back, turns his head to greet the Spanish ambassador, who enters at right through a door from which the portière is drawn back by a page; in background, the Queen, seated. San Donato sale (1870), £3,320.

By Dominique *Ingres*, Baron Alphonse

de Rothschild, Paris; canvas, H. 1 ft. 3 in. × 1 ft. 7 in. The King and his children at right, the Spanish ambassador at left near an open door; in background, the Queen, seated; at right, a maid, standing. Painted in 1817, for Duc de Blacas; Salon, 1824. According to Ch. Blanc, Ingres painted this subject again in 1828.—Larousse, ix. 187; Landon, Musée, Salon of (1824,) i. 34.

HENRIET, FRÉDÉRIC, born in Château-Thierry, Sept. 6, 1826. Landscape painter; was educated a lawyer, and took up painting after being secretary to Count Nieuwerkerke, inspector of the Louvre. Author of "Le Paysagiste aux Champs" (Paris, 1866; 2d edition, 1876); "Daubigny and his Engravings" (Paris, 1875); "Chintreuil, sa Vie et son Œuvre" (Paris, 1874). Knight of the Spanish Order of Isabella. Works: Hamlet of Montgoin (1867), Château-Thierry Museum; The Marne at Tancrou (1868), Vire Museum; Islands of Mary-sur-Marne (1869), Laon Museum; Shore Road at Mézy (1879); Evening at Révin (1880); The Meuse (1881); The Way to School (1882); Gothic Doorway at Armentières, Tower of Guinette (1883); View at Mézy (1884); Ruins of Mill in the Ardennes (1885).—Bellier, i. 176.

HENRIETTA MARIA, QUEEN, portrait, Anton van *Dyck*, Windsor Castle. The Queen seated, with infant Duke of York in her arms, Prince Charles standing by her side, and three small dogs at her feet; in background, a curtain, and in distance, Westminster Hall. Engraved by R. Strange. Other portraits of the Queen at Windsor Castle, in collections of Earl of Clarendon, Marquis of Lansdowne, Earl of Portarlington, Earl of Radnor, in Ambrosian Library at Milan, and elsewhere.—Head, 64; Klass. der Malerei, Pl. 16.

HENRY, EDWARD L., born in Charleston, S. C., Jan. 12, 1841. Genre painter, pupil of the Philadelphia Academy, and of Gleyre in Paris. In 1860–63 lived in Paris, Rome, and Florence; sketched on the James River during the Civil War; revisited Europe in 1871, 1875, and 1882, when he sketched in France and England. Elected N.A. in 1869. Studio in New York. Works: Old Clock on the Stairs (1868); City Point—Grant's Headquarters (1869), Union League Club, New York; Battle of Germantown, Wm. Astor, ib.; Declaration of Independence, Cloister, J. W. Drexel, ib.; Off for the Races (1878), Fairman Rogers, Philadelphia; Reception to Lafayette, Samuel Chew, Germantown; Waiting for the Bathers (1879); Mountain Stage (1880); Lovers of Ceramic Art, Railway Station (1881); In Sight of Home (1882); Uninvited Guests (1883); Waiting for the Answer (1884).

HENSEL, WILHELM, born at Trebbin, Brandenburg, July 6, 1794, died in Berlin, Nov. 26, 1861. History and portrait painter, pupil of Berlin Academy; in 1813 joined the army as volunteer, and during the war went twice to Paris, where he studied the art treasures; in 1825 went to Rome, returned in 1828, became court-painter, and in 1831 member of and professor at Berlin Academy. Works: Christ on Mount of Olives (1812); Christ and Woman of Samaria (1825); Farewell of Vittoria Caldoni; Christ before Pilate, Garnisonskirche, Berlin; Good Samaritan, Royal Palace, ib.; Christ in the Desert; Miriam preceding Israel (1839), Queen of England; Christ meditating on his Mission, Bridgewater Gallery, London; Emperor Wenceslaus; Italian Peasants at an Antique Well; Duke of Brunswick at the Ball in Brussels in 1815; Portraits of Frederic William IV., Mendelssohn, Prince of Wales, and of nearly 1,000 famous contemporaries.—Art Journal (1862), 25; Rosenberg, Berl. Malersch., 78.

HER, THEODOR, born at Roth near Leutkirch, Würtemberg, July 30, 1838. Landscape painter, pupil of Stuttgart Art School under Neher; in 1868 went to Paris, where he studied after Titian, Palma Vecchio, Paolo Veronese, and Delacroix; in 1869 pupil of Ramberg in Munich. Works: Spring Day (1872); Evening; Landscape

with Figures; Moonlight on Via Appia, Morning on Lake Avernus (1884).—Illustr. Zeitg. (1873), i. 275.

HERBELIN, Mme. JEANNE MATHILDE (née Habert), born in Brunoy (Seine-et-Oise), Aug. 24, 1820. Miniature painter, pupil of her uncle, Belloc. Began by painting in oils. Painted the only miniature ever admitted to the Luxembourg. Has visited Italy. Medals: 3d class, 1843; 2d class, 1844; 1st class, 1847, 1848, 1855. Works: Margaret of Spain (after Velasquez); Rembrandt's Virgin; Peasant Woman, Burgundian Shepherdess; The Prayer; A Souvenir; Child holding a Rose; Girl playing with a Fan (1855).

HERBERT, JOHN ROGERS, born at Maldon, Essex, Jan. 23, 1810. History and portrait painter, pupil in London of Royal Academy; began by painting portraits and drawing book-illustrations; first subject picture exhibited, The Appointed Hour. After visiting Italy, exhibited Brides of Venice (1839). His conversion to Roman Catholicism (1840) has had a marked influence on his art. Elected an A.R.A. in 1841, and R.A. in 1846, when he was commissioned to paint frescos in the Houses of Parliament. Corresponding Member of Institute of France. Works: Introduction of Christianity into Britain (1842); Sir Thomas More and his Daughter (1844), National Gallery; St. Gregory teaching his Chant (1845); St. John reproving Herod (1848); Mary Magdalen (1859); Virgin Mary (1860); To Labour is to Pray (1862); Valley of Moses (1868); Adoration of Magi (1874); David while a Shepherd, Our Lord after Resurrection (1878); Youth of St. John the Baptist (1879); Christmas Eve at Bethlehem (1880); Joseph warned that Archelaus Reigns, Flight from the Sword of Herod (1881); Justice not always Slow, Happy Valley, Appointed Hour, Esther with Handmaidens (1882); Madonna, Captive Musician (1883); Treasures of the Home, Ruth with the Reapers at Meal-time, Evening near Windsor, Bend on the Thames (1884). His son and pupil Cyril Wiseman, born in France in 1848, died in London in 1882, was an artist of the brightest promise.—Sandby, ii. 179.

HERBST (Herbster), HANS, born in Strasburg about 1468. German school; master in 1492 of the guild of Basle, where Hans Holbein, the younger, painted his portrait in 1516. In 1500 painted an altarpiece for the convent of St. Dominick. Gave up painting after the Reformation, having scruples about ministering to picture-worship.—Cotta's Kunstbl. (1846), 46; W. & W., ii. 483.

HERBSTHOFFER, KARL, born at Pressburg, Hungary, April 17, 1821, died in Paris in 1876. Genre painter, pupil of Vienna Academy under Amerling; went afterwards to Paris, where he became naturalized, and adopted Isabey's style. Works: Arpád elected Duke of the Magyárs (1842); Maskerade at Worms in 16th Century, Tasso reading to Duchess of Ferrara (1843); Hungarian Robbers in Ambush (1843), Schwerin Gallery; Episode during the Inquisition in Holland (1846), owned by State; Iconoclasts (1846), Avery Sale, New York, 1870; Studio of Van Ostade (1849); Daniel in Lions' Den, Lady Macbeth, Episode in Thirty Years' War (1850); Temptation (1852); Raising of Lazarus (1855), owned by State; Studio of Rubens (1857); Partie Carrée, Scene in St. Bartholomew's Night, Duel on Banks of the Seine (1859); Gunsmith, Antechamber in Time of Louis XIII. (1863), both bought by State; Last Resource (1865); Religious Instruction in Jewish Family (1868); Arrest (1871); Convulsionnaires in the Cemetery, After the Pillage (1876).—Bellier, i. 760; Kunst-Chronik, v. 189; Wurzbach, viii. 362; Zeitschr. f. b. K., vi. 215.

HERCULANEUM, Hector *Leroux*, John G. Johnson, Philadelphia; canvas, H. 3 ft. × 4 ft. Destruction of Herculaneum, A.D. 79, by the eruption of Vesuvius, which is seen in background; in foreground, a group of fugitives, mostly women, gazing on the spectacle.—Salon, 1881.

HERCULES, ancient pictures. See

Apelles, Artemon, Nearchus, Panœnus, Parrhasius, Zeuxis.

HERCULES AND ACHELOUS, *Domenichino,* Louvre ; canvas, H. 4 ft. × 5 ft. Hercules overcomes the river-god Achelous transformed into a bull, while his father-in-law, Œneus, king of Calydon, with one of his followers, are spectators of the combat ; meanwhile, two shepherds watch their flocks on the banks of the river. Belonged to Cardinal Ludovisi, nephew of Gregory XIV. ; bought from him by Louis XIV. Engraved by Duthenofer.—Villot, Cat. Louvre ; Musée français, iii. Part 1 ; Filhol, ii. Pl. 94 ; Landon, Vies, Pl. 114.

By *Guido* Reni, Louvre ; canvas, H. 8 ft. 7 in. × 6 ft. 6 in. Hercules, covered with the lion's skin, struggles with Achelous and forces him to bend his body to the ground. Painted for Duke of Mantua ; bought by Charles I. of England ; on his death sold to Jabach, who transferred it to Louis XIV. Engraved by G. Rousselet.—Landon, Musée, ii. Pl. 15 ; Villot, Cat. Louvre ; Felsina Pittrice, ii. 23.

HERCULES, APOTHEOSIS OF, François *Lemoyne,* Toulouse Museum. Same subject by Charles Coypel, engraved by Surugue. Arrival of Hercules at Olympus, fresco by P. Cornelius, Glyptothek, Munich.

HERCULES AND CACUS, *Domenichino,* Louvre ; canvas, H. 4 ft. × 5 ft. Hercules, leaning on his club, drags the body of Cacus out of his den ; near him, a man points to Evander and Faunus, hastening to his aid ; in the background, the cattle of Hercules graze on the banks of a stream ; to the right, on a wooded hill, are ruined monuments. Engraved by Pillement.—Villot, Cat. Louvre ; Musée français ; iii. Part 1 ; Filhol, ii. Pl. 118 ; Landon, Vies, Pl. 113.

HERCULES, DEATH OF, *Guido* Reni, Louvre ; canvas, H. 8 ft. 7 in. × 6 ft. 6 in. Hercules, unable to bear the anguish caused by the poisoned tunic of Nessus, stretches himself upon the funeral pyre which he has himself prepared, and expires with eyes and hands raised toward heaven. Same history as *Hercules* and Achelous of Guido. Engraved by G. Rousselet.—Landon, Musée, i. Pl. 41 ; Villot, Cat. Louvre.

HERCULES WRESTLING WITH DEATH, Sir Frederick *Leighton,* Bernhard Samuelson, M.P., London ; canvas, H. 5 ft. 6 in. × 8 ft. Subject from the "Alcestis" of Euripides. Admetus, the friend of Apollo, married Alcestis ; when his time came for

Death of Hercules, Guido Reni, Louvre.

death, the Fates consented to prolong his life if another person would die in his stead; Alcestis offered herself, but when Death came to take his due, Hercules struggled with and overcame him. Alcestis, pale and statue-like, lies on a bier beneath a canopy hung from trees near the sea-shore, which, with a vast plain under a lowering sky, is seen behind. In the foreground, at right, Hercules struggles with the King of Terrors ; at left, a group of attendants ; in front, the grave. Behind the bier Admetus, old and hoary, sustains a damsel who is overcome with terror. Royal Academy, 1871.—Athen. (1870), i. 203 ; Art Journal (1871), 153.

HERCULES AND THE HYDRA, *Guido* Reni, Louvre; canvas, H. 8 ft. 7 in × 6 ft. 6 in. Hercules, armed with the club, strikes the Lernean Hydra, which raises its head near a rock. Same history as *Hercules* and Achelous of Guido. Engraved by G. Rousselet.—Landon, Musée, ii. Pl. 30; Larousse, ix. 214.

HERCULES, INFANT, attributed to Annibale, but probably by Agostino *Carracci*, Louvre; canvas, H. 6½ in. × 5½ in. The young Hercules strangles a serpent with his left hand while holding down a second one,

Infant Hercules, Agostino Carracci (?), Louvre.

which has twined about his right arm, with his knee upon his cradle. Formerly in Orleans Gallery, but not sold in England with the other pictures; bought in Rome for Musée Napoleon. Engraved by Ern. Marace; Count Bizemont-Prunélé.—Villot, Cat. Louvre; Musée français, i.; Filhol, i. Pl. 63; Landon, Musée, vi. Pl. 14.

HERCULES AND OMPHALE, Luca *Giordano*, Dresden Gallery; canvas, H. 7 ft. 6 in. × 9 ft. 2 in.; signed, dated 1690. Hercules, submissive to the charms of Omphale, has dropped his club and taken up the distaff; the two, who sit side by side, are surrounded by her companions. Painted for Don Andrea d'Avalos, Prince of Montesarchio. In catalogue of 1722. Engraved by C. Duflos.—Gal. Roy. de Dresde, i. Pl. 40.

By Alessandro *Turchi*, Munich Gallery; canvas, H. 5 ft. 1 in. × 7 ft. 3 in. The god, nude, seated in an antique chair, spinning; before him, Omphale, nearly nude, her back covered with the lion's skin, leans one arm on the hero's club, and glances at her companions, three other young women, who mock Hercules, while Cupid looks on with a pitying expression. Formerly attributed to Domenichino.

HERCULES STRANGLING THE SERPENTS, Sir Joshua *Reynolds*, Hermitage, St. Petersburg; canvas. In the centre Hercules grasps the serpents by the throat, while Iphicles cowers in terror beside him; on one side rushes in Alcmena, with attendants, half clad, as if aroused from sleep; on the other, Amphitryon, sword in hand, followed by servants with torches; Tiresias the blind seer (head of Samuel Johnson) stands by with uplifted hands; above, Juno looks down from black clouds at the baffling of her vengeance. Painted in 1788 for Catherine II. of Russia, who paid for it 1,500 guineas, and sent Sir Joshua in addition a gold snuff-box, on which was her portrait with cypher in diamonds. Engraved by J. Hodges, J. Walker; original sketch in possession of Lord Arran. Lord Fitzwilliam owns a repetition of the figure of the Hercules.—Leslie Taylor, ii. 482, 500, 516, 538; Pulling, 83; Northcote, ii. 214; Beechey, i. 244; Art Journal (1860), 358; Notes and Queries, 4th S., ix. 333; Atkinson, Art Tour, 248.

HERCULES, TEMPLE OF, Francia *Bigio*, Uffizi, Florence; wood. The statue of Hercules, on a pedestal, under the portico of a temple, with soldiers, philosophers, and others grouped around it. Of his late period. Probably part of a cassone or chest. —C. & C., Italy, iii. 512; Ch. Blanc. École florentine; Molini, Gal. di Firenze, ii. 61; Lasinio, i. Pl. 63.

HERCULES BETWEEN VICE AND VIRTUE, Annibale *Carracci*, Naples Museum. Scene from allegory by Prodicus, preserved by Xenophon in the Memorabilia. Hercules, seated between two women, appears irresolute ; Virtue, chastely clad, presents a sword and points heavenward ; Vice, reclining upon a couch strewn with flowers, displays her charms and invites him to pleasure. Engraved by N. Mignard.—Larousse, ix. 214.

By *Rubens*, Uffizi, Florence. Hercules, seated in a landscape, with Venus on his right and Cupid embracing his knees ; on his left, Minerva, who takes him by the hand and points to arms ; above, Time, bearing emblems of life ; the god, while turning his eyes toward the goddess of pleasure, appears ready to follow Minerva.—Larousse, ix. 214.

HERCULES LED BY WISDOM, Paolo *Veronese*, Hope Collection, London ; canvas. Hercules, emblematical of strength, is led by Wisdom, and gazes tranquilly on worldly Love, who is at his feet. From Orleans Gallery ; sold in 1793 for £300.—Cab. Crozat, ii. Pl. 24; Waagen, Treasures, ii. 113, 498.

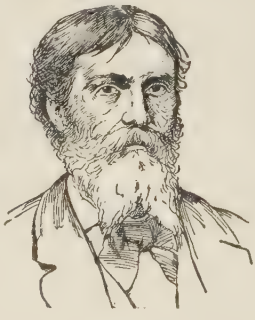
HERDTLE, HERMANN, born in Stuttgart, Sept. 20, 1819. Landscape and architecture painter, pupil of Steinkopf; studied from nature in Germany, France, Belgium, Italy, and Switzerland, and with Pieter Francis Peters founded a permanent art-exhibition in Stuttgart. Works : Palace Interior in Florence, Court-Yard in Verona, Lake Lugano, all in Villa Rosenstein, near Stuttgart ; View of Lake Constance ; View of Bregenz, Castle Friedrichshafen ; Wassen on St. Gothard ; Misocco Valley ; Bellinzona ; Canal Grande with Rialto Bridge ; View in Villa Borghese.—Müller, 252.

HÉREAU, JULES, born in Paris, Aug. 29, 1830 (1831 ?), died June 26, 1879. Landscape painter, especially skilful in painting animals, but his landscapes and city views are of great merit. Medals: 1865, 1868. Works : Shepherd and the Sea (1864), Montpellier Museum ; Impending Storm (1865), Amiens Museum ; Shepherd's Song (1866), Rouen Museum ; Gathering Seaweed in Brittany, Snow-Storm in Paris (1868); The Thames near London Bridge, The Thames at Gravesend (1873) ; The Meuse at Rotterdam (1874) ; Mouth of the Seine, the Meuse (1879) ; Returning (1880).—L'Art (1879), xviii. 24 ; Bellier, i. 761.

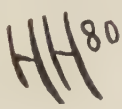
HERILLUS, painter. See *Erillus*.

HERING, GEORGE EDWARDS, born in London in 1806, died there, Dec. 18, 1879. Landscape painter, studied in Munich (1829) and in Italy, settled in London (1841), and exhibited often at Royal Academy. Works : Morning on Lake Lugano (1860) ; Amalfi (1865) ; Head of the Glen (1868); Old Red Sandstone Cliffs (1869) ; Sunset after a Storm (1872) ; Outskirts of a Wood (1873); Kildonan (1875) ; Woodland Waters (1876) ; Tormore (1877) ; Loch Etive (1878) ; By the Lonely Tarn (1879) ; Loch Etive near Taynuilt (1880).—Amer. Art Review (1880), 180 ; Art Journal (1861), 73 ; (1880), 83.

HERKOMER, HUBERT, born at Waal, Bavaria, May 26, 1849. Genre, landscape, and portrait painter; came to America in 1851 with his father, a wood-carver, but returned in 1857 to Europe, and settled at Southampton, where he entered the school of art ; in 1865 visited Munich, and in 1866 entered the South Kensington Schools under Frederick Walker. Member of Institute of Water Colours in 1871, A.R.A. in 1879. Settled in 1873 at Bushey, Hertfordshire, where, in 1881, he established an art-school. Revisited America in 1882, painted many portraits in New York and Boston, and lectured in both cities. Visited America again in 1883 and 1885, when he opened a studio in Boston. Elected Slade professor of art at Oxford, as successor of John Ruskin,



and member of Berlin Academy, 1885. Medal of Honour, Paris, 1878. Paints in both oil and water-colours, and is one of the best living etchers. Many of his drawings have appeared in the Graphic. Works in oil: After the Toil of the Day (1873); *Last* Muster—Chelsea Hospital (1875); At Death's Door (1876); Der Bittgang, Who Comes Here? Souvenir of Rembrandt (1877); Eventide (1878); Life, Light, and Melody (1879); Wind-Swept, God's Shrine (1880); Missing (1881); Gloom of Idwal, Homeward (1882); Natural Enemies (1883); Pressing to the West—Scene in Castle Garden, N. Y. (1884); Found, Grave-Digger's Firewood, First Warmth of Spring, Bavarian Forester, Old Peasant Woman (1885). Water-colours: Im Walde (1874); Wood-Cutter's Rest; Poacher's Fate; At the Well. Portraits: Richard Wagner (1878); Alfred Tennyson (1879); Lord Stratford de Radclyffe, Odell the Actor (1880); John Ruskin (1881); Richard Oakes, Lorenz Herkomer, Archibald Forbes (1882); Viscount Eversley; Dr. A. B. Garrod; Hans Richter (1883); Canon Ellison, Canon Bradley, Canon Furse, Lord Brabourne (1884); Owen Grant, C. Villiers Stanford, William Sandbach (1885).—Art Journal (1878), 141; (1880), 109; (1882), 238; Portfolio (1882), 81.



HERLEN (Herlin, Herlein, Hörlin), FRIEDRICH, born at Rothenburg or Nördlingen, Bavaria, died at Nördlingen, Oct. 12, 1491. German school; probably son of the painter Hans Herlen, of Nördlingen, about 1442–76. He lived in Ulm in 1449–54, then went to Flanders, where Roger van der Weyden, whom he closely imitated, was probably his master, and after his return was employed in Nördlingen, perhaps as early as 1459, but certainly in 1462–63, then in Rothenburg and Dinkelsbühl in 1466–67, then settled in Nördlingen. A noteworthy master, though limited in his range and in no sense original. Works: Madonna, Circumcision (1459), National Museum, Munich; Adoration of the Magi, St. Ottilia (1459), sixteen Panels with Life of the Virgin (8), Legend of St. George (3), Story of Magdalen (2), Ladies of Donor's Family and Saints (2) (1462), Madonna enthroned and Saints (1488), Town Hall, Nördlingen; Panels on Shrine with Passion of Christ (4) and Last Judgment (4) (1462), St. George's, ib.; Altarpiece with Life of the Virgin (1466), St. James's, Rothenburg; Nativity, Adoration of the Magi (1472), St. Blasius', Bopfingen; Marriage of St. Catherine, Germanic Museum, Nuremberg.—Allgem. d. Biogr., xii. 115; Förster, Gesch., ii. 18, 187; do., Denkmale, XII. ii. 2; iii. 3; Grüneisen & Mauch, 37; Kugler (Crowe), i. 138; D. Kunstblatt (1854), 187; Schnaase, viii. 407; Waagen, K. u. K. in D., i. 324, 347; W. & W., ii. 112; Zeitschr. f. b. K., iii. 37.

HERLIN, AUGUSTE, born at Lille, Aug. 18, 1835. Genre painter, pupil of Souchon; paints subjects from every-day life with spirit and humour. Works: The Wafer, Beating Colza, The Alloir (1861); Washerwoman, The Pleasure-Trip (1863); Visiting One's Colleague, Burial of a Pauper (1866); The Lotion (1867); Amusing their Little Brother, A Pond (1868); Time for the Interview, Returning from the Fields (1869); The Interview, The Parade (1870); Going to Harvest, Lake Evian, Souvenir of Dinard (1874); A Vision, Woman of Lille, Hour for Walking (1875); Stella Maris, Affair of Honour (1876).—Müller, 253.

HERMANN, KARL HEINRICH, born in Dresden, Jan. 6, 1802, died in Berlin, April 30, 1880. History painter, pupil of the Dresden Academy under Hartmann, then from 1822 in Düsseldorf under Cornelius, who entrusted him with important fresco works in Munich and (1840) Berlin, where in 1844 he became professor at the Academy. Works: Theology, Bonn University; Scenes from Parcival (1834), Königsbau, Munich; Victory of Louis the Bavarian at Ampfing, Arcades, Royal Garden, ib.; Ascension (1835), Protestant Church, Munich; Patriarchs, Prophets, Evangelists, Apostles

Peter and Paul (1840–44), 14 frescos, Klosterkirche, Berlin; Easter Morn, St. Matthew's, ib.; Sermon on the Mount, Fifteen Pictures from German History (1844–54).—Allgem. d. Biogr., xii. 185; Allgem. Zeitg., May 20, 1880, Beilage, 141; Brockhaus, ix. 145; Cotta's Kunstbl. (1831), 103; (1835), 42; D. Kunstbl. (1853), 40; (1854), 31; Kunst-Chronik, xv. 560; Förster, v. 72; Raczynski, i. 55, 65, 270; ii. 230.

HERMANN-LÉON, CHARLES, born at Havre, July 22, 1838. Animal and genre painter, pupil of Philippe Rousseau and of Fromentin. Medals: 3d class, 1873; 2d class, 1879. Works: Ill-gotten Gains do no Good to the Getter, Contempt (1868); Valet coupling Dogs, Intermission (1870); Hunting Relay (1872); Peasants fleeing from Invasion, Who-hoop to the Boar (1873); Legend of St. Hubert, Fino a Fox-Terrier (1874); Galendor and Castillo (1875); Mass of St. Hubert, Shepherd and the Sea (1876); Huntsman (1877); Death of Actæon (1878); Who-hoop (1879), bought by State; Relay of Dogs (1880); Maternity, Wolf-Hunt (1881); Eve of Lent (1882); Coming from the Watering-Trough, Shepherd Dog (1883); In the Heath, Tip, A Pug-Dog (1884); Welfare (1885).—Bellier, i. 762.

HERMANN AND THUSNELDA, Angelica *Kauffmann*, Vienna Museum; canvas, H. 5 ft. 4 in. × 7 ft. 3 in. Scene from one of Klopstock's dramas on Hermann (Arminius). Hermann, having triumphed over the legions of Varus, returns, bearing the spoils of victory, to sacrifice on the altars of his fathers; Thusnelda presents him the wreath of sacred leaves, while her companions strew flowers and a priest gives thanks to Woden. Engraved by J. B. Durer; G. Kotterba.—Réveil, x. 712.

Hermann and Thusnelda, Angelica Kauffmann, Vienna Museum.

HERMANS, CHARLES, born in Brussels, Aug. 17, 1839. Genre painter, pupil of Brussels Academy, and in Paris of École des Beaux Arts and of Gleyre; lived in 1862–66 in Italy, mostly at Rome. First attracted attention in Brussels in 1875 by his Morning Dawn in a Large City, for which he received the Order of Leopold. Works: On the Strand; On the Terrace; At Dawn of Day; Monks playing Nine-Pins; Job and his Friends (1872); Child's Hospi-

tal (1873); Masked Ball (1880), Pennsylvania Academy, Philadelphia.—Müller, 253.

HERMELIN, OLOF, born at Gripenberg, Småland, Feb. 8, 1820. Landscape painter, pupil of Stockholm Academy under Billings; visited in 1870 Copenhagen, Düsseldorf, Paris, Belgium, and Holland, and in 1873 went to London. Member of the Stockholm Academy since 1870. Works: Evening in Autumn; King's Hut in Orebro; Shower in Bohuslän; Cloudy Evening; Spring Landscape; End of Winter; Autumn Landscape; Fish-Market in Honfleur; On Hunting-Ground.—Müller, 253.

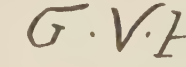
HERMINIA AT THE SHEPHERD'S HOUSE, *Domenichino*, Louvre; canvas, H. 4 ft. × 5 ft. 10 in. Herminia, in Clorinda's armour, addresses the old shepherd, whose children play the flute and the pipe, and whose sheep are seen in the fold (Tasso, Jerusalem Delivered, Canto vii.). Collection of Louis XIV. Formerly attributed to Annibale Carracci.—Villot, Cat. Louvre; Réveil, v. 308.

Herminia at the Shepherd's House, Domenichino, Louvre.

HERMOGENES, painter and philosopher, of Carthage (?), second half of 2d century, A.D. After his conversion to Christianity he incurred the anger of Tertullian, whose work "Adversus Hermogenem" alone has preserved the painter's name from oblivion.

HERNANDEZ, Don GERMAN, born in Spain; contemporary. History painter, pupil of San Fernando Academy. Works: Socrates and Alcibiades in the House of Lais; Journey of the Virgin and St. John to Ephesus; Entombment; Romeo and Juliet; The Virgin in the Desert; Return from Ponte Molle—Rome, Luisa Miller (1883).—La Ilustracion (1883), i. 242, 291.

HERP, GUILLIAM (Willem) VAN, born at Antwerp in 1614, died there, buried June 23, 1677. Flemish school; history and genre painter, pupil of Damiaan Wortelmans, and formed himself further under the influence of Rubens; master of the guild in 1637. Works: A Festival, Bridgewater Gallery, London; Men and Women regaling Themselves, Repast, Marquis of Bute, ib.; Pharaoh's Dream, Christ bearing the Cross, Hampton Court Palace; Figures with Sheep at a Well, Dulwich Gallery; Peasant Family, Arenberg Gallery, Brussels; Calling of St. Matthew, Comte Dubus de Ghisignies, ib.; Conversion of St. Augustine, Baptism of do., St. Augustine's, Antwerp; Abraham and the Angels, Darmstadt Museum; do., Cassel Gallery; Peasant at Domestic Work, Bamberg Gallery; Satyr at Repast of Peasant Family, Berlin Museum; Soldiers in Peasant's Cottage (1664), Harrach Gallery, Vienna; Christ with Martha and Mary, Schwerin Gallery; Christ's Entry into Jerusalem, Stockholm Museum; Christ before Caiaphas, do. bearing the Cross, do. crowned with Thorns, Historical Society, New York.—Kramm, iii. 680; Michiels, viii. 248; Van den Branden, 916.



HERP, HENDRIK VAN, born at Antwerp, baptized May 20, 1619, died there in

1667. Flemish school; history painter, son of and first instructed by Nicolaas van Herp (pupil of Hendrik van Balen in 1602, and master of the guild in 1606); then (1627) pupil of Adam van Noort; master of the guild in 1637. Works: St. Roch adoring the Virgin, The Plague-Stricken invoking St. Roch, Godshuizen, Antwerp.—Van den Branden, 922.

HERPFER, KARL, born at Dinkelsbühl, Bavaria, Nov. 30, 1836. Genre painter, pupil of Munich Academy under Ramberg; paints mostly rococo scenes, better in drawing and colour than in composition. Works: The Coquette; Good News; Disagreeable News; The Nurse; Gentle Waking; Interrupted Festival; Scene from Molière's "Narcisse"; Disturbed Betrothal (1872), Kunsthalle, Hamburg.—Müller, 253.

HERPIN, LÉON, born at Granville, Normandy, Oct. 12, 1841, died Oct. 27, 1880. Landscape and porcelain painter, pupil of Daubigny, J. André, and Busson. Medals: 3d class, 1875; 2d class, 1876. Works: Seine at Sèvres (1868); Environs of Dinan (1869); Views of Bas-Meudon (1870); Island of Chansey (1872); The Oise, River in the Woods (1874); The Marne at Chennevières, The Knoll of Moulineaux (1875); Bridge of Sèvres, The Little Bridge of San Jacut (1876); Environs of Cherbourg, Salt Marshes of the Pouliquen (1877); Paris at Evening from the Bridge of Saints Pères (1878), Paris from the Pont Neuf (1878), Luxembourg Museum; do. in 1878 (1879), bought by the city; Castle of Gaillard (1880); Old Mill at Bonneuil, Gate of La Villette (1881).—Amer. Art Rev. (1881), 88; L'Art (1880), xxiii. 168; Meyer, Conv. Lex., xix. 461.

HERR, MICHAEL, born at Metzingen, Würtemberg, in 1591, died at Nuremberg in 1661. German school; history and portrait painter; seems to have gone to Nuremberg early in life, and returned in 1620 after a visit to Italy. Works: The Seven Liberal Arts with Mars and Justice (1622); Nuremberg during the Siege in Thirty Years' War, Male Portrait (1639), Germanic Museum, Nuremberg.

HERREGOUTS, HENDRIK, born at Mechlin, April 1, 1633, died at Antwerp before March 3, 1704. Flemish school; history painter, son and pupil of David Herregouts (born at Mechlin in 1600), spent several years at Rome studying after the best masters, was at Cologne about 1661, came to Antwerp, and entered the guild there in 1664, but soon removed to Mechlin, where he became master of the guild in 1666; went afterwards again to Germany and Italy, whence he returned to Antwerp in 1679. Painted altarpieces for churches in all the principal cities of Belgium. Works: Martyrdom of St. Matthew, Antwerp Cathedral; Last Judgment, St. Ann's, Bruges; Martyrdom of St. Basil, St. Basil's, ib.; St. Augustine in Ecstasy, St. John's Hospital, ib.; St. Dominic in Prayer, Notre Dame, ib.; Assumption, St. Magdalen's, ib.; Apotheosis of Christ, St. Peter and Paul's, Mechlin; Trinity, Cologne Museum.—Descamps, iii. 105; Kramm, iii. 681; Merlo, 175; Van den Branden, 947.

HERREGOUTS, JAN BAPTIST, born in Gelders about 1640, died at Bruges in 1721. Flemish school; history and portrait painter, brother of preceding, like whom he visited Italy, then entered the guild at Antwerp in 1673; removed to Bruges in 1682, and there became master of the guild in 1684. Works: Circumcision, Assumption, St. Ann's, Bruges; Presentation in the Temple, The Virgin and Saints kneeling before Christ, Church of the Carmelites, ib.; two portraits (1699, 1709), St. John's Hospital, ib.; portrait of himself, do. of his Father, Academy, ib.; The Cardinal Virtues (3), Town Hall, Ostend.—Van den Branden, 948.

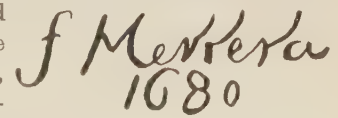
HERRENBURG, JOHANN ANDREAS, born in Berlin, Feb. 6, 1824. Architecture and landscape painter, pupil of Biermann; travelled in Germany, France, and Italy, and in 1845 went to Athens, whence by order of King Otto he travelled through the Morea in search of ancient monuments. In 1846

he accompanied the Turkish expedition to Asia Minor, Palestine, and Persia, was made a Bey by the Sultan; visited Egypt, Nubia, and Abyssinia in 1847, and returned to Berlin in 1848 via Italy, France, Spain, and England. In 1855 he moved to Dresden. Works: Street in Cairo; Plain of Thebes; Street in Bagdad; View of Sidon; View on White Nile; View on Red Sea; Colossus of Memnon; Coast of Paphos in Cyprus; View on Lake Como; Canal in Venice; Acropolis at Athens; Temple of Isis on Isle of Philæ; Theatre of Taormina; Forum at Rome; Temple of Vesta; Tivoli from Neptune's Grotto; Posilippo.—Müller, 254.

HERRERA, ALONZO DE, living at Segovia in 1579, intimate friend of El Mudo. Spanish school. In 1590 he painted, for the high altar of the Church of Villa-Castin, six pictures illustrating the life of Christ, which were ruined in 1734 by a bungling restorer.—Cean Bermudez; Stirling, i. 290.

HERRERA, FRANCISCO DE, el Viejo (the elder), born in Seville about 1576, died in Madrid in 1656. Spanish school; pupil of Luis Fernandez, but disdaining to imitate him, adopted a free bold style, and became one of the most original and famous artists of his time in Spain. He painted many religious compositions, and attracted numerous students, among whom was Velasquez, but his temper was so violent that he was abandoned by even his children. Accused of coining false money, he took refuge in the Jesuits' College, Seville, where he painted a noble altarpiece, St. Hermengild in Glory, now in the Seville Museum. Philip IV. on seeing this picture granted him a free pardon. In 1650 he settled in Madrid. Other works: Last Judgment, S. Bernardo, Seville; St. Peter, Cathedral, ib.; St. Basil, Museum, ib.; Israelites gathering Manna, Moses smiting the Rock, Marriage at Cana, Miracle of Loaves and Fishes, Archbishop's Palace, ib.; St. Augustine and Church Fathers, St. Jerome and do., Montpensier Collection, ib.; St. Basil Dictating, Louvre; St. Matthew, Dresden Museum. He also executed many frescos, of which but few remain. His eldest son, called El Rubis, was an artist of merit, but died young. —Ch. Blanc, École espagnole; Stirling, i. 454; Viardot, 191.

HERRERA, FRANCISCO DE, el Mozo (the younger), born in Seville in 1622, died in Madrid in 1685. Spanish school; son and pupil of Francisco de Herrera, el Viejo, from whom he ran away and went to Rome, where he learned to paint still-life, especially fish, so well that he was called Il Spagnuolo degli Pesci. Returning to Seville on the death of his father, he painted several large altarpieces for churches. In 1660 he aided in founding the Academy at Seville, of which Murillo was chosen president and Herrera second or vice-president; but, displeased at this inferior position, he went in 1661 to Madrid, where he became painter to Philip IV. and superintendent of the royal works (1671). Named royal painter to Charles II. Though possessed of considerable mechanical facility, Herrera did not inherit much of his father's genius; he coloured with some brilliancy, but his drawing and his composition are alike affected. Works: Triumph of St. Hermengild, Madrid Museum; two landscapes, Montpensier Gallery, Seville; Saints appearing to St. Dominick, Hermitage, St. Petersburg.—Ch. Blanc, École espagnole; Madrazo, 411; Stirling, ii. 936; Viardot, 191.



HERRERA BARNUEVO, SEBASTIANO DE, born in Madrid in 1619, died there in 1671. Spanish school; history painter, pupil of A. Cano, worked especially for the Escorial. Works: St. Barnabas, St. Jerome

in the Desert, St. John in Patmos, St. John Baptist in the Desert, Escorial; Two Wandering Musicians, Louvre.

HERREYNS, WILLEM JACOBUS, born in Antwerp, baptized June 10, 1743, died there Aug. 10, 1827. Flemish school; history and portrait painter, son and pupil of Jacob Herreyns the younger, a decorative painter, and of the Academy, where he won prizes in 1762 and 1764; professor in 1765. After travelling in 1767, he settled in 1771 at Mechlin, where he founded an academy. In 1780 he was visited by Gustavus III. of Sweden, who made him his court-painter, and in 1781 by Joseph II. of Austria. On the change of the Antwerp Academy into a special school for painting, sculpture, and architecture, in 1800, he was again appointed professor; exercised a favourable influence upon modern art in Belgium. Works: Last Sigh of Christ, four portraits (1793, 1809), Museum, Antwerp; Christ and the Disciples at Emmaus (1808), Cathedral, ib.; Adoration of the Magi, Museum, Brussels; Last Supper, St. Nicholas', ib.; Scenes in Life of St. Rumoldus (3), Cathedral, Mechlin; Disciples at Emmaus, St. Francis of Assisi, St. John in the Desert, God Father, St. John's, ib.; Christ on the Cross, Seminary, ib.; Portrait of Emperor Joseph II., do. of a Canon, Museum, ib.—Ch. Blanc, École flamande; Immerzeel, ii. 35; Michiels, x. 498; Rooses (Reber), 447; Van den Branden, 1255.

HERRING, JOHN FREDERICK, born in Surrey in 1795, died at Tunbridge, Kent, Sept. 23, 1865. Painter of horses and farm-yard scenes, pupil of A. Cooper. He was animal-painter to the Duchess of Kent. Many of his coaching and racing pictures have been engraved and lithographed. Among his best works are: The Baron's Charger, Members of the Temperance Society, Returning from Epsom, Derby Day, Market Day, and Horse Fair; Frugal Meal (1847), National Gallery; Group of Ducks, Deer-Stalker, Glasgow Gallery; Horse at the Trough, National Gallery, Dublin; Mare and Foal (1853), W. T. Walters, Baltimore. His son, John Frederick, paints similar subjects.—Cat. Nat. Gal.; Art Journal (1865), 328, 381.

HERRLEIN, JOHANN ANDREAS, born in Würzburg in 1720, died at Fulda in 1796. German school; landscape and genre painter, especially of hunts, peasant frolics, and bathing nymphs, in the style of the Dutch masters; was court-painter to the Prince-Bishop of Fulda. Works: Wood Landscapes with Huntsmen and Peasants (2), Basle Museum; Charlatan pulling Tooth, Darmstadt Museum; Singing Toper, Zither-Player, Fruit-pieces (2), Boy with Basket, Cassel Gallery; Hunters' Camp in the Woods—Night scene, Germanic Museum, Nuremberg; others in Städel Institute, Frankfort.

HERRLICH, PHILIPP, born at Solms-Laubach, Hesse, in 1818. Genre and portrait painter, pupil of Städel Institute, Frankfort, under Rustige; painted at first portraits, mostly in water-colours, and afterwards genre scenes of life and customs in Upper Hesse. Works: Convalescent Child; Hansel and Gretel; Playing Children; The Stork brought It; Before Confirmation; Preparation for School; Grandfather.

HERSENT, LOUIS, born in Paris, March 10, 1777, died there, Oct. 2, 1860. Genre, history, and portrait painter, pupil of Regnault. Took his first subjects from Greek mythology, like David and Girodet, but later also treated historical genre. After 1824 confined himself to portrait painting. Won the 2d grand prize in 1797; L. of Honour, 1819; Member of Institute, 1823; professor, 1825. Works: Narcissus changed into a Flower (1802), Cambrai Museum; Achilles delivering Briseïs to Agamemnon's Heralds (1804); Atala poisoning herself in

the Arms of Chactas (1806) ; Fénelon taking back a Cow to some Peasants (1810) ; Passage of the Bridge of Landshut by Count Lobau (1810), Versailles Museum ; Las Casas taken care of by Savages when Sick (1814) ; Death of Dr. Bichat (1817) ; Louis XVI. helping the Poor in the Winter of 1788 (1817), Duke of Bordeaux in his Cradle, Versailles Museum ; Daphnis and Chloe (1817) ; The Abdication of Gustavus Vasa (1819, destroyed in 1848) ; Ruth and Boaz (1822) ; Monks of St. Gothard helping Families robbed by Brigands (1824) ; Henry IV. of France (1827), Grand Trianon, Versailles. —Bellier, i. 763 ; Ch. Blanc, École française ; Gaz. des B. Arts (1860), viii. 128 ; Larousse; Meyer, Gesch., 174.

HERSILIA SEPARATING ROMULUS AND TATIUS, *Guercino*, Louvre ; canvas, H. 8 ft. 3 in. × 8 ft. 9 in. Hersilia, holding the arm of Romulus, looks entreatingly at her father, whose hand, armed with a sword, is arrested by a Sabine ; in background Romans and Sabines fighting. Painted in 1645 for the Marquis de La Vaillière.—Villot, Cat. Louvre.

HERST, AUGUSTE CLÉMENT JACQUES, born at Rocroy (Ardennes), Aug. 28, 1825. Landscape painter ; chiefly known by his water-colours. L. of Honour, 1874. Works : Storm on the Coast of Africa, Sunrise at Rotterdam, Old Bridge in Holland (1874) ; Valley of Sallanches, Forest Border (1875) ; Low Tide, Spring (1876) ; View near Dordrecht, La Barre—Africa (1877) ; Interior of Farm-Yard, Chartres Museum.—Bellier, i. 764.

HERTEL, ALBERT, born in Berlin, April 19, 1843. Landscape painter, pupil of Berlin Academy, and one of the foremost Prussian colourists. Professor at Berlin Academy in 1875. Works : Capri ; Via Flaminia near Rome ; View of Cape Portofino ; After Storm on Coast of Genoa (1878), Northern Coast Scene (1883), National Gallery, Berlin ; Repose in Egypt, Breslau Museum ; Ulysses and the Sirens ; Heights of Antemna ; Olive Harvest in Capri ; Summer Evening by Brandenburg Gate ; Genovese Still Life (1879).—Müller, 254 ; Rosenberg, Berl. Malersch., 344 ; Zeitschr. f. b. K., xix. 64.

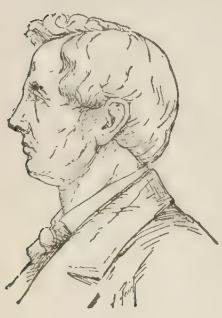
HERTEL, KARL, born in Breslau, Oct. 17, 1837. Genre painter, pupil of Düsseldorf Academy under Wilhelm Sohn ; visited the art centres of Germany, and after settling in Düsseldorf made annual trips to Belgium and Holland. His well-coloured pictures show genuine feeling. Works : Boys at Play ; Departure of Landwehr ; The Two Friends ; Young Germany (1874), National Gallery, Berlin ; replica, and Young Wounded Soldier playing on Violin (1872), Leipsic Museum ; Dutch Coast Scene (1883).

HERTERICH, HANS, born at Ansbach, Bavaria, in 1843. Historical genre painter, pupil of Munich Academy under Philipp Foltz, and of Piloty ; afterwards studied in Rome, where he painted scenes from renaissance and rococo time. Works : Ingeborg at the Sea ; Frederic with the Bitten Cheek ; Not at Home (1876).—Illustr. Zeitg. (1874), ii. 522 ; (1877), ii. 465.

HERZOG, HERMANN, born in Bremen, Nov. 15, 1832. Landscape painter, pupil of Düsseldorf Academy under Schirmer ; visited repeatedly Norway, Switzerland, Italy, and the Pyrenees, of which countries he has painted numerous mountain landscapes excellent in drawing and pleasing in colouring. In 1869 he came to America, and settled in Philadelphia. Works : Festival at Unspunnen, Switzerland (1862) ; Norwegian Fjord ; The Wetterhorn ; Twilight in the Alps ; Lauterbrunn Valley ; Norwegian Waterfall ; Views in Yosemite Valley ; Norwegian Landscape, Gotha Museum.—Müller, 255.

HESS, EUGEN, born in Munich, June 25, 1824, died there, Nov. 21, 1862. Genre painter, son and pupil of Peter Hess, and student in Munich Academy. Travelled with his father (1839) in Northern Germany, Poland, and Russia. Early gained repute by his works, and in 1849–50

profited by studying the old masters in Brussels and Paris. Works: Family in Forester's House, Game Poulterer (1846); Hunter's Good Morning (1848); First Instruction in Hunting (1850); Bavarian Rifleman on Outpost (1853); Marshal Wrangel overtaken by General von Werth (1855); Message from Battlefield (1857); Looking for Pheasants (1862); Shakespeare as a Poacher before his Landlord; Visit at the Monastery, The Swedish General Wrangel escaping capture by the Bavarians in 1647 while hunting, New Pinakothek, Munich.—Andresen, iii. 203.

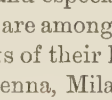


HESS, HEINRICH MARIA VON, born in Düsseldorf, April 19, 1798, died in Munich, March 29, 1863. History and portrait painter, son and pupil of the engraver Karl Ernst Christoph Hess, then from 1813 at the Munich Academy under P. von Langer. Having attracted attention by his paintings when only eighteen, he went in 1821 to Rome, and remained four years. In 1827–47 he was professor at the Munich Academy, and in 1849 became director of all the galleries. His frescos in the Chapel of All Saints (1827–37), and especially those in the Basilica (1837–46), are among the most remarkable modern works of their kind. He was a member of the Vienna, Milan, Stockholm, and Antwerp Academies. Works: Entombment, St. Luke (1815); Holy Family, Faith, Love, and Hope (1817); Charity, Christmas Eve, St. Cecilia, Entombment, Descent from the Cross, several portraits (1817–21); Portrait of Thorwaldsen, Countess Florenzi, Parnassus (1821–26); 67 Scenes from Old and New Testament, and 11 from Church History (1827–37), Life of St. Boniface (1840–45), Church of All Saints, Munich; Last Supper (1846), Refectory, Benedictine Monastery, Munich; Madonna Enthroned, Last Supper (1863, unfinished), Peasants on Pilgrimage to Rome, Portrait of Thorwaldsen, do. of Florentine Lady, New Pinakothek, ib.; Portrait of Thorwaldsen, Schack Gallery, ib.—Allgem. d. Biogr., xii. 278; Brockhaus, ix. 181; Art Journal (1865), 97; Reber-Pecht, ii. 97.

HESS, HIERONYMUS, born in Basle in 1788, died there in 1850. History painter, pupil in Rome of Koch. Works: Murder of Emperor Albrecht by Hans von Schwaben; Battle of the Swiss against the French near St. Jacob, Basle Museum.—Cotta's Kunstbl., 1830, 25; N. Necrol. d. D. 1850; Waagen, D., ii. 283, 290.

HESS, JOHANN MICHAEL, born at Erlau, Hungary, Sept. 18, 1768, died about 1830. History painter, pupil of Vienna Academy under Maurer, won the first prize in 1794, and afterwards became professor of drawing at the Engineer Academy. Works: St. Stephen, Assumption, John the Baptist and John of Nepomuk, Seminary Church, Erlau; Baptism of St. Stephen, Gran Cathedral.—Wurzbach, viii. 424.

HESS, KARL, born in Düsseldorf in 1801, died at Reichenhall, Nov. 16, 1874. Genre and animal painter, youngest brother of Peter, whom, with Wagenbauer, he took for his model. Educated in Munich. Pictures full of truth, character, and poetry. Also an engraver. Works: Thierstück (1835); Starting for the Alp, Alp near Kochel (1848); On Stahremberg Lake; Alp near Schliersee; Munich Buck-Cellar; Pasturage; Tyrolese Landscape, National Gallery, Berlin.—Allgem. d. Biogr., xii. 298; Deutsche Warte (1875), 768; Kunst-Chronik, x. 137.



HESS, KARL ADOLF, born in Dresden in 1769, died at Wilhelmsdorf, near Vienna, July 3, 1849. Battle and horse painter, pupil of Klass; settled about 1809 in Vienna, where he afterwards became professor at the Academy. His many journeys to Hungary, Russia, and Turkey, and in 1829 to England, enabled him to acquire a thorough knowledge of the various breeds of

horses, which he painted with great skill. Works: Attack of Saxon Dragoons (1796); March of Cossacks through Bohemia (1799); Twelve Pictures—The Riding School (1800–1807); Horses' Heads (1825).—Allgem. d. Biogr., vii. 296; Wurzbach, viii. 425.

HESS, LUDWIG, born in Zürich, Oct. 16, 1760, died there, April 13, 1800. Landscape painter, studied entirely from nature; visited Florence and Rome in 1794. Much influenced by Salomon Gessner. Works: Mont Blanc; Morning in the Alps; Evening on Lago Maggiore; Grütli, Tell's Chapel; collection of his best paintings (37) in Zürich Gallery.—Allgem. d. Biogr., xii. 298; Joh. Heinr. Meyer, Ludwig Hess (Zürich, 1800).

HESS, MAX, born in Munich, Oct. 15, 1825, died at Lippspringe, Westphalia, July 19, 1868. History painter, youngest son and pupil of Peter; also studied in Paris and Düsseldorf. Works: Puritans on Guard; Italian Noblemen on a Veranda; Pillage of a Monastery; Torchlight Procession at Düsseldorf, 1857, painted for the Princes of Hohenzollern; Portrait of the Opera-Singer Kindermann.—Allgem. d. Biogr., xii. 299; Blanckarts, 30; Kunst-Chronik, iii. 171.

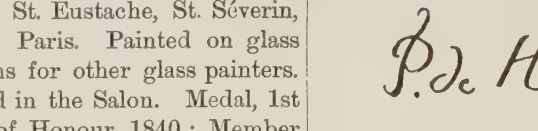
HESS, PETER VON, born in Düsseldorf, July 29, 1792, died in Munich, April 4, 1871. Genre and battle painter, son and pupil of Karl Ernst Christoph Hess, and from 1806 at the Munich Academy; served in the campaigns of 1813–15, visited Vienna, Switzerland, and Italy (1818), accompanied King Otho to Greece in 1833, and visited Russia (1839) to make studies for a series of battle-pieces ordered by the Czar Nicolas. One of the foremost modern painters of war life. Founded with Quaglio the Art Union at Munich. Bavarian court-painter and member of the Berlin, Vienna, Munich, and St. Petersburg Academies. Works: Battle of Arcis-sur-Aube, Return of Bavarian Officers (1813); Horsemen seeking Shelter, Cossack Scenes (1814); Battle of Arcis-sur-Aube (1817); Abruzzi Peasants before an Inn, Marino — a Robber — defending Himself, Cossacks crossing the Rhine (1819); Defence of a Bridge near Hanau (1820); Skirmish between French and Austrian Cavalry, Austrian Camp (1822); Plundering Cossacks (1820), Sutler Scene, Feast of St. Leonhard in Bavaria (1825), French Train-Wagon surprised by Austrian Uhlans, Pallicares near Athens (1829), National Gallery, Berlin; Encounter at Wörgel in 1809, Skirmish near Pass Strub in 1805, Battle of Arcis-sur-Aube (1828); Wallachian Horses, Entry of King Otho into Nauplia (1835), do. into Athens, The Robber Barbone and Family defending themselves against Gendarmes, View of San Marino, Rest before Inn, Train of Greek Peasants on Sea-Coast, Chamois Hunter, Italian Family at Tivoli, Battle of Austerlitz, Scenes from Greek War of Independence (40 oil sketches for frescos in Arcades of Royal Garden), New Pinakothek, Munich; Duck-Shooting on the Moor, Leipsic Museum; Laying of Corner-Stone of Column of Constitution; Landing of Greek Troops at Nauplia; Battles of Smolensk, Poloczk, Wiasma, Valutina Gora, Krasnoi, Klasigy, and Borodino, Crossing of the Beresina (1839–55); Battle of Leipsic (1854); Battle of Austerlitz (1856).—Allgem. d. Biogr., xii. 300; Brockhaus, ix. 180; Kunst-Chronik, vi. 116.

HESSE, ALEXANDRE (JEAN BAPTISTE), born in Paris, Sept. 30, 1806, died there, Aug. 7, 1879. History painter, nephew and pupil of Auguste Hesse, and pupil of Gros; studied the works of Paolo Veronese at Venice, and formed his style after that master. His pictures are much admired for their skilful composition and careful finish. Medals: 1st class, 1833; 2d class, 1848; L. of Honour, 1842; Officer, 1868; Member of Institute, 1867. Works: Titian's Funeral (1833); Leonardo da Vinci letting loose some Birds (1836); Mower Girl (1837), Girl carrying Fruit (1838), Venetian Concert, Nantes Museum; Death of Brisson (1840); Adoption of Godfrey de Bouillon by Emperor Alexis Comnenus (1842), Versailles Museum; Catalan Fishermen, Young

Woman of Arles (1844); Pisani's Triumph (1847), Luxembourg Museum; The Republic (1848); Charity (1861); Mural paintings illustrative of the Life of St. Francis, in chapel of St. Francis de Sales, St. Sulpice, Paris.—Bellier, i. 766; Kunst-Chronik, xv. 29; Meyer, Gesch., 283.

HESSE, (NICOLAS) AUGUSTE, born in Paris, Aug. 28, 1795, died there, June 14, 1869. History painter, uncle of Alexandre Hesse, pupil of Gros; won the grand prix de Rome in 1818. Decorated the churches of Notre Dame de Lorette, St. Elizabeth, Bonne Nouvelle, St. Eustache, St. Séverin, and St. Sulpice, Paris. Painted on glass and made designs for other glass painters. Seldom exhibited in the Salon. Medal, 1st class, 1838; L. of Honour, 1840; Member of Institute, 1863. Works: Philemon and Baucis (1818); Foundation of Collège de Sorbonne (1827), Church of the Sorbonne, Paris; Mirabeau in the States-General of 1789 (1838), Amiens Museum; Christ at the Sepulchre (1838), Cathedral of Périgueux; St. Mary fainting at the Tomb of Christ (1845), formerly Luxembourg Museum; Adoration of Shepherds, Conversion and Martyrdom of St. Hippolytus, Notre Dame de Lorette, Paris; Jacob and the Angel (1851), Avranches Cathedral; Clytia Dying (1853), Amiens Museum; Portrait of Girardon (1856). In the Hôtel de Ville, he painted, among other pictures, the Promulgation of the Concordat.—Bellier, i. 765; Kunst-Chronik, iv. 195.

HETSCH, PHILIPP FRIEDRICH VON, born in Stuttgart, Sept. 10, 1758, died there, Dec. 31, 1839. History painter, pupil, from 1773 at the Karlsschule, of Guibal and Harper; made court-painter in 1780, and sent to Paris, where he continued his studies for two years under Vien, Vernet, and David; was in Rome in 1785–87, and again in 1795. In 1787 he was appointed professor at the Karlsschule, in 1798 director of the Ducal Gallery, and in 1801 member of the Berlin Academy. In 1809 he again visited Paris, and in 1816 Leipsic, Dresden, and Berlin. His pictures, which show the influence of David's school, are mostly in the Würtemberg galleries. Works: Anger of Achilles; Blind Œdipus; Cupid and Psyche; Farewell of Regulus; Brutus and Portia; Papirius and the Gauls; Marius at Carthage; Daniel in the Lions' Den; Joseph in Prison; Ascension; St. Cecilia; Mary with Wife of Pilate; Odin's Descent into Hell; Cornelia with her Children; Albonack's Daughters before King Alfred, Stuttgart Museum; King Frederic and Suite before Castle Monrepos; Brutus seeing the Ghost of Cæsar,



Darmstadt Museum.—Allgem. d. Biogr., xii. 320; Goethe, Schweizer Reise, i. J. 1797; Haakh, Beiträge, 8; Riegel, 175; Wagner, Gesch. der Karlsschule, i. 463.

HEUBNER, HERMANN LUDWIG, born in Leipsic in 1843. Landscape, genre, and portrait painter, pupil of Weimar Art School under Pauwels; was in 1869–73 director of the Aarland Institute, Leipsic. Works: Lying-in Room; Going to Church; Nobody at Home; Goats in Entrance Hall; View in Rhön Mountains.—Müller, 255.

HEULLANT, FÉLIX ARMAND, born in Paris, April 23, 1834. Genre painter, pupil of Picot and E. Giraud. Paints attractive pictures of life and manners. Works: The Truant; The Spring; Hiding; Apple-Gathering in Japan; Greek Washerwomen; Sacrifice to Venus; Sleeping Endymion; Lover of the Olden Time; Soap-Bubbles, Cleopatra (1879); Heliogabalus raining Roses, The Nest (1880); Origin of Design, Summer (1881); Japanese Concert, Japanese Marriage Car (1882); A Harem, A Meeting (1883); Finding of Moses, Bouquet de Nice (1884); Iris (1885).

HEUR, CORNELIS JOZEF D', born at Antwerp, March 27, 1707, died March 12, 1762. Flemish school; history and interior painter, pupil of Kasper Jacob van Opstal,

of Jan Jozef Horemans, the elder, and of Peeter Snyers; went in 1730 to Paris, where he won several medals (1730, 1731, 1732); painted chiefly grisailles. Works: Coat of Arms of Abbey Saint-Michel, do. of Abbot Jacques Thomas, Prudence, Justice, Force, Instruction in Perspective (1761), Antwerp Museum.—Cat. du Musée d'Anvers (1874), 149; Van den Branden, 1214.

HEUSCH, GUILLIAM (Willem) DE, born at Utrecht in 16—?, died in 1699 (1712?). Dutch school; landscape painter, said to have studied in Italy under Jan Both, whom he imitated. Dean of guild in Utrecht in 1649. Works: Road with Shepherd and Herd (1629), Dresden Gallery; Landscape with Cattle and Shepherds (1696), Louvre; Italian View with Waterfall, Rotterdam Museum; Italian Landscape (3), Amsterdam Museum; do. (2), Hague Museum; Mountainous Landscape, Cassel Gallery; do., Kunsthalle, Hamburg; do., Hermitage, St. Petersburg; Evening Landscape with Ruin, Vienna Museum; others in Brunswick, Frankfort, Copenhagen, and Stockholm Galleries.—Ch. Blanc, École hollandaise; Immerzeel, ii. 36; Kramm, iii. 686; De Stuers, 47; Riegel, Beiträge, ii. 371.

HEUSCH, JACOB DE, born at Utrecht in 1657, died in Amsterdam in 1701. Dutch school; landscape painter, nephew and pupil of Guilliam de Heusch, whom he imitated; went to Italy, where he studied from nature and the works of Salvator Rosa. His pictures so clearly resembled those of his uncle that the members of the Schilderbent in Rome called him Affdruck (copyist). Landscape pleasing, colour good, composition

well distributed, enlivened with figures and animals. Works: Ponte Rotto in Rome (1696), Brunswick Museum; Landscapes (2, 1699), Landing-Place on a Lake (1699), Vienna Museum; Mountainous Landscapes (2), Hermitage, St. Petersburg.—Immerzeel, ii. 37; Quellenschriften, xiv. 429; Riegel, Beiträge, ii. 416.

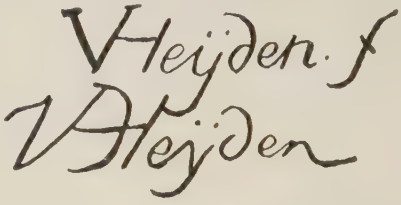
HEUSS, EDUARD VAN, born at Oggersheim, Rhenish Palatinate, in 1808, died in 1880. History and portrait painter; studied in Munich and Rome, where he joined the artistic circle of Cornelius and companions, and was on intimate terms with Thorwaldsen. On his travels afterwards through Holland, Paris, and London he was much influenced by Rubens and Rembrandt. Painted more than eighty portraits, many life-size, of reigning princes, dignitaries, and representatives of science and art, among them Thorwaldsen and Overbeck. Works: Rape of Europa (1832), Darmstadt Museum; Annunciation, Mater Amabilis, Mater Gloriosa, Mater Dolorosa, Mater Salvatoris, New Pinakothek, Munich.—Kunst-Chronik, xviii. 648.

HEYDEN, AUGUST (JACOB THEODOR) VON, born in Breslau, June 13, 1827. History painter, pupil in Berlin of Steffeck, and in Paris of Gleyre and Couture; won the gold medal, and afterwards repeatedly visited Italy to study the monumental painting of the Renaissance. Works:

St. Barbara as Patron Saint of Miners (1864); *Luther* and Frundsberg before the Imperial Diet, Germanic Museum, Nuremberg; Luther in Wittenberg; Arion on Waves of the Sea (1868), Berlin Opera-House; Wooing of French Ambassador for Princess Clemence (1869); The Siesta, The Fairy-Tale (1870); Festive Morning (1870), National Gallery, Berlin; Happy Times, The Anglers, Ride of the Walkyries (1872); Leucothea, Martyr at the Stake, Œdipus and the Sphinx, Olof's Wedding Ride (1878); Fresco paintings in

City Hall and National Gallery, Berlin.—Illustr. Zeitg. (1876), ii. 493 ; Meyer, Conv. Lex., xix. 565 ; Rosenberg, Berl. Malersch., 211 ; D. Rundschau, xiii. 334 ; xvii. 299 ; xx. 103.

HEYDEN, JAN VAN DER, born at Gorinchem (Gorkum), in 1637, died in Amsterdam, Sept. 28, 1712. Dutch school ; architecture and landscape painter ; views of buildings show a feeling for the picturesque, warm and transparent tone, accurate perspective, and fine touch. Ranks first among those who represented exteriors of buildings. Adriaan van de Velde, Eglon van der Neer, and Lingelbach painted figures in his pictures. Said to have visited London. Works : Street in Cologne, Landscape, Street in Town, Architectural Scene, National Gallery, London ; Cologne Cathedral, Two Church Views, Sir Richard Wallace, London ; Dutch House on a Canal, Buckingham Palace ; do., Bridgewater Gallery ; Market-Place in Dutch Town, Lord Ashburton, London ; Stone Bridge, Draw-Bridge, Canal View, View of Amersfoort, Amsterdam Museum ; Interior of Dutch Town (1667), Hague Museum ; Amsterdam Town Hall (1668), Market-Place and Church in Dutch Town, Village on a River, Landscape with Ruins, Louvre ; Quay of Amsterdam, Aremberg Gallery, Brussels ; The Vyvergracht at the Hague, Public Square at Veere—Zealand, Carlsruhe Gallery ; Palace with Dutch Garden, Landscape, Cassel Gallery ; Landscape with Castle, Brunswick Museum ; Mordecai's Ride, Landscapes (2), Schwerin Gallery ; Square in a City, Palace of Duke of Brabant at Brussels, Old Pinakothek, Munich ; Gothic Church (1678), Views of Monasteries (3), Dresden Gallery ; Old Castle, Museum, Vienna ; Interior of a Town, Academy, ib. ; Dutch Street on Canal, Landscape with Town, Canal with Vessels, Church, Mountainous Landscape, Three Churches and Castle, Perspective View of Street, Italian Castle, Hermitage, St. Petersburg ; others in Copenhagen and Frankfort Galleries ; Old City on the Rhine, Château and Park, Historical Society, New York.—



Ch. Blanc, École hollandaise ; Immerzeel, ii. 37 ; Kramm, iii. 687 ; Kugler (Crowe), ii. 506 ; Riegel, Beiträge, ii. 407.

HEYDEN, KARL, born in Cologne in 1845. Portrait and genre painter, pupil of Düsseldorf Academy and of Wilhelm Sohn ; travelled in Germany, Belgium, and France. Works : Convalescent ; Women at Grave of Fallen Soldier ; Spring Flower ; Apple Woman ; Among Favourites.

HEYDEN, Dr. OTTO, born at Ducherow, Pomerania, July 8, 1820. History and portrait painter, pupil of Berlin Academy under Klöber and Woch, and in Paris (1847–48) of Cogniet ; lived in Italy, especially in Rome and Sicily, in 1850–54, and then settled in Berlin. In 1866 he took part in the campaign in Bohemia, in the suite of the Crown Prince, visited the East in 1869, and accompanied the army to France in 1870. Court-painter and professor at Berlin Academy. Works : Job derided by his Wife (1855), Stettin Museum ; Italian Mower, Founding of Greifswalde University (1856) ; Boguslaw X. attacked by Pirates, Girl of Sorrento, Stettin Museum ; Field-Marshal Schwerin in Battle of Prague, Royal Palace, Berlin ; Ride of Emperor William over Battlefield at Sadowa (1868), National Gallery, Berlin ; Meeting of Crown Prince and Prince Frederic Charles ; Emperor William decorating the Crown Prince ; Bazaar in Cairo ; Street Life in Cairo ; Emperor Will-

iam visiting the Wounded at Versailles; Portraits of German Emperor, of Bismarck, Moltke, and General Steinmetz.—Müller, 256; Rosenberg, Berl. Malersch., 188.

HEYERDAHL, HANS, born in Sweden; contemporary. Genre painter, pupil of Munich Academy and in Paris of Bonnat; now in Florence. Medal, Paris, 3d class, 1878. Works: Nymph talking to Magpie (1880); Flower-Seller, "How Much?" (1881); Dead Child, The Visit (1882); Sleeping Nymph and Satyr, Girl lighting Fire (1883); Bather (1884); Norwegian Landscape, Young Girl (1885).

HEYMANS, ADRIEN JOSEPH, born in Antwerp, June 11, 1839. Landscape painter, pupil of Antwerp Academy at the age of fifteen, but formed himself chiefly through study of nature and of the works of Corot, Millet, and Daubigny in Paris. In 1880 he exhibited about sixty of his pictures in Brussels, with great success. Works: Sunset on Heath (1875), Ghent Museum; Return of the Herd; Moonrise; Morning Mist by the Sea; Three Marines; Sunrise; Snow Landscape with Birch Trees; Cows at Pasture; Evening on the Scheldt; Old Avenue of Bloemeschot; Spring Morning in the Campine, Ghent Museum; Swamp, Evening Landscape; Snow-Storm.—Müller, 257.

HEYN, AUGUST, born at Sophienau, Meiningen, Aug. 10, 1837. Genre painter, pupil of Munich Academy, and of Raupp and Defregger; copied in the Munich and Dresden Galleries, visited Italy, South Tyrol, Hesse, the Black Forest, and England. Works: Scenes from Children's World and Peasant Life; To Her! To Him!; Little Barber (1880).—Müller, 257.

HICKEL, ANTON, born at Böhmisch-Leipa, Bohemia, in 1745, died in Hamburg, Oct. 30, 1798. German school; portrait painter, pupil of his brother Josef and of Vienna Academy; went about 1777 to France, where he painted Marie Antoinette, then to London, where he made a name by his picture of the House of Commons, containing ninety-six life-size portraits (1793–95), now in National Gallery, London (presented by Emperor Francis Joseph of Austria, 1885); Turk with Slave making Music, Schleissheim Gallery; Portrait of Burgomaster Debary, Basle Museum. One of his best works is the portrait of the poet Klopstock.—Allgem. Kunst-Chronik, ix. 567; Wurzbach, ix. 2.

HICKEL, JOSEF, born at Böhmisch-Leipa in 1736, died in Vienna, March 28, 1807. Portrait painter, first instructed by his father, then pupil of Vienna Academy under Martin van Meytens; went to Italy in 1768, painted the portraits of many notabilities in Milan, Parma, and Florence for the Empress Maria Theresa, and was made member of the Florence and, after his return, of the Vienna Academy (1776), and court-painter. More than three thousand of his works are known. Works: Portrait of Joseph II., City Hall, Vienna; Empress Maria Theresa, King Ferdinand of Naples and Queen; Duke Albert of Teschen and Archduchess Christine; Emperor Leopold II.; Emperor Francis; Pope Pius VI.; Prince Kaunitz; General Baron Lascy;

Prince Kinsky; Elector Charles Theodore, Painter Winck, Augsburg Gallery.—Allgem. d. Biogr., xii. 385; Wurzbach, ix. 3.

HICKS, GEORGE EDGAR, born at Lymington, England, in 1824. Genre and portrait painter, pupil of Bloomsbury School of Art in 1843, and of Royal Academy in 1844. Works: Lark at Heaven's Gate (1855); Dividend Day at the Bank (1859); Post-Office (1860); Before the Magistrates (1866); Reflected Smiles (1867); Utilizing Church Metal (1869); Black Monday (1871); Ruth the Moabitess (1874); Return from Gleaning (1876); Fisherman's Wife, Woodman's Daughter (1877); Forget Me Not (1878); Cinderella (1883); Portraits (1884).

HICKS, THOMAS, born at Newtown, Penn., Oct. 18, 1823. Portrait painter, studied in Philadelphia and at the National Academy, later a pupil of Couture in Paris.

In 1845 visited Europe, where he remained four years. First picture exhibited in 1841. Elected N.A. in 1851. Studios in New York and Trenton Falls, N. J. Works: Edwin Booth as Iago; Henry Ward Beecher; Longfellow; Halleck; Dr. Kane; William M. Evarts; Dr. Cogswell; Bayard Taylor; Hamilton Fish; Luther Bradish (1857), Elisha Kent Kane (1859), Henry Abbott (1863), Historical Society, New York; Parke Godwin (1879), Mrs. F. N. Goddard, New York; Portrait, Indian Summer (1881); Mrs. B. F. Romaine (1882); Mrs. S. F. Billings (1883); Dr. James R. Wood (1884), New York Academy of Medicine; Birches at Thornwood—Trenton Falls (1879); In Brittany (1884); End of a Winter Day (1885), Dr. Robert Band, New York.—Tuckerman, 465; Benjamin, 49, 86.

HIDDEMANN, FRIEDRICH PETER, born at Düsseldorf, Oct. 4, 1829. Genre painter, pupil of Düsseldorf Academy under Theodor Hildebrandt and Wilhelm Schadow; travelled in Germany, France, Belgium, and Holland, painted at first historical and romantic subjects, then humourous genre scenes. Medals in Vienna (1873), Philadelphia (1876). Works: Wedding and Baptism; The Monster; Concert; Surprise; Severe Lecture; Pocket-Revision; Philosophy of the Ball (1858), W. T. Walters, Baltimore; From Bygone Days (1861); School-Arrest; Beginning of Kirmess (1862); Amateur Quartette (1863), Königsberg Museum; Bottle of Champagne; Reunion (1866); Recruiting in Time of Frederic the Great (1870), National Gallery, Berlin; Return from Afar (1871); Unbidden Neighbours (1872), Wiesbaden Museum; Picnic in the Woods, In Compartment of First Class (1874); Winter Pleasure (1875); Funeral in Westphalia, Carlsruhe Gallery; Love Letter (1875), Düsseldorf Gallery; Desire for Revenge (1876); Physician's Anteroom (1877). —Illustr. Zeitg. (1873), i. 32; ii. 307; (1878), ii. 347; Müller, 258; Neue freie Presse, Aug. 18, 1871.

HIEN, DANIEL, born at Strassburg in 1725, died at Zweibrücken, Bavaria, in 1773. Landscape, animal, and still-life painter, pupil of Konrad Mannlich, then in Milan (1749) of Crivelli, and in Paris of Oudry; painted especially hunting pieces with great skill. Works: Landscape with Herd and Figures, Germanic Museum, Nuremberg; Animal pieces (2) (1765), Schleissheim Gallery; others in Augsburg Gallery.

HIGHLANDER'S HOME, Sir David *Wilkie*, Earl of Essex; canvas. Interior, with the father of the family sitting at right, and the mother standing, holding her baby for him to kiss; at their feet, two dogs; in background, a girl going out of the door. Painted in 1825. Engraved by W. Finden.—Heaton, Works of Sir D. W.; Painters of Georgian Era.

HIGHMORE, JOSEPH, born in London in 1692, died at Canterbury in 1780. History and portrait painter, pupil of the Academy under Sir Godfrey Kneller; painted portraits of several Knights of the Bath on the revival of that order in 1725, particularly a fine picture of the Duke of Richmond and his esquires, and afterwards, by order of George I., a portrait of the Duke of Cumberland; visited the Continent in 1732, chiefly to see the Düsseldorf Gallery, and at Antwerp to study the works of Rubens. Works: Hagar and Ishmael; Good Samaritan; Finding of Moses; The Graces unveiling Nature; Portraits of Samuel Richardson and Dr. Stebbing, National Gallery, London.—Bryan (Graves), 654.

HILANDERAS, LAS (The Tapestry Weavers), *Velasquez*, Madrid Museum; canvas, H. 7 ft. 3 in. × 9 ft. 6 in. Scene in royal tapestry manufactory of S. Isabel, Madrid. An old woman, at spinning-wheel, turns to speak to a girl behind her, who is drawing back a red curtain; girl in centre, carding wool, looks at a cat asleep by her side; another, on right, winds yarn from a reel; behind her, one entering room with a basket; in background, three ladies examining tapestry. A masterpiece; painted about 1656; formerly in palace of Buen Retiro. Copy by Collier in École des Beaux Arts, Paris. Etched

by Milius; Gaujean; Galvan; Maura.—Ch. Blanc, École espagnole; Gaz. des B. Arts (1880), xxi. 527; Curtis, 15; Madrazo, 603.

HILARIUS, painter, of Bithynia; removed in reign of Valens (A.D. 364–379) to Athens, where he became noted as a teacher. Slain, with all his family, near Corinth, in 379, during an invasion of Goths.—Eunap., Vitæ Philos. et Soph. (ed. Boissonade), 67.

HILDEBRAND, ERNST, born at Falkenberg, Lusatia, in 1833. Genre painter, pupil in Berlin of Steffeck; spent one year in Paris, and in 1875 became professor at the Carlsruhe Art School, afterwards at the Berlin Academy, which position he resigned in 1885; first practised decorative painting, then turned to portrait, and finally to genre, painting, which he treats in a realistic manner. Medal in Vienna, 1873. Works: Mother and Child, Marguerita, Spoletina (1866); Let Little Children come unto Me; Praying Peasants; Sick Child; Kitchen in Hartz Mountains; Fervent Entreaty; Repentance; Rococo Interior in Bruchsal; Wedding Procession in Banqueting Hall of Passage in Berlin; Anxious Hour (1885); Child's Portrait, Ravené Gallery, Berlin.—Müller, 258; Leixner, Mod. K., i. 74.

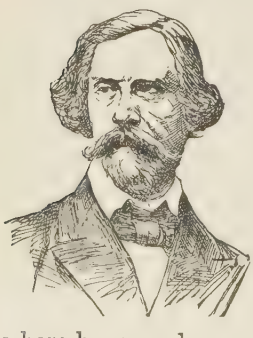
Las Hilanderas (The Tapestry Weavers), Velasquez, Madrid Museum.

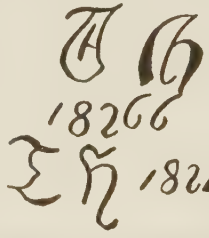
HILDEBRANDT, EDUARD, born in Dantzic, Sept. 9, 1817, died in Berlin, Oct. 25, 1868. Landscape and marine painter, pupil in Berlin of Krause, and in 1841–43, in Paris, of Isabey. Visited in 1840 Denmark, Norway, and Great Britain, in 1843–44 Brazil, in 1847–49 England, Scotland, Spain, and the Canary Islands, in 1851 Italy, Egypt, Palestine, Turkey, Greece, and the Sahara, in 1853 Switzerland, Tyrol, and Upper Italy, and in 1856 the Arctic Ocean. Went around the world in 1862–64, and brought home 400 water-colours, which, when exhibited in London in 1866, attracted much attention. A selection from them, in a portfolio, was published in 1869. In 1853 he was made professor and

in 1855 member of the Berlin Academy. Works: Am Bollwerk (1838); Agitated Sea with Vessels, Fishing Boats leaving the Harbour, Fishermen and Boat (1840); Agitated Sea with Boats, Fishermen's Children (1842); Two Views of Helgoland, Boy with Dog, Winter Genre Scene (1843); Tropical Rain, Tropical City on the Water (1845); St. Domingo Square in Mexico (1846); Street in Lyons (1843), Street in Rouen, Fisher-maiden on Shore, Hour of Rest, Santa Gloria, Evening in Bay of Rio Janeiro, Children on Shore, Winter Landscapes (2, 1847), Irish Peasant Cottage (1850), Ravené Gallery, Berlin; Panorama of Madeira (1848); View of Lisbon, Fort Belem, Cape Vincent, Coast of Madeira (1849); Coast by Moonlight, Moonlight on Scotch Coast, Irish Genre Scene, View of Rio Janeiro (1850); Two Views on Scotch Coast, Rio Janeiro, Near Palermo,

Madeira, Evening in Madeira, Fort St. Elmo, Horse-Love, Moonlight on Scotch Coast (1851); Naples with Vesuvius, View near Cairo, Bay of Madeira, Coast of Madeira (1852); Sea of Marmora, Castle and Park, Children with Sleigh (1853); Flood-Tide, Strand, On Gosau Lake, Alpenglühen, San Giorgio by Moonlight (1854); Moonlight on Scotch Coast, Winter Landscape, On Brienz Lake, View of Bethlehem, View of Jerusalem, Children Playing (1855); Pool of Bethesda, Nazareth, Stormy Sea, On the Fish-Pond, Under the Willows (1856); Moonlight, Sunset, Tropical Landscape, North Cape (1857); Village Scene, Coast with Lighthouse (1860); Cave at Staffa (1865); Benares on the Ganges, Evening in Siam (1866); Holy Lake in Burmah, Moonlight near Macao, Chinese Fishermen (1867); Sunlight in Jersey, Evening in Siam (1868); Surge on Baltic Sea, Dover Castle, Marine with Fort Rouge, Winter Landscape, Stettin Museum; Coast of Normandy, Winter Landscape (1846), Sea-Shore in Evening Light (1855), Castle Kronborg near Elsinore (1857), National Gallery, Berlin; Moonrise in Madeira, Corcoran Gallery, Washington. — Allgem. d. Biogr., xii. 402; Illustr. Zeitg. (1868), 372; Bruno Meyer, Studien, 376; Rosenberg, Berl. Malersch., 335; Land und Meer (1869), i. 223; Zeitschr. f. b. K., i. 25; iv. 261, 336.

HILDEBRANDT, THEODOR, born in Stettin, July 2, 1804, died in Düsseldorf, Sept. 29, 1874. History, genre, and portrait painter, pupil from 1820 of the Berlin Academy, and from 1823 under Schadow, whom, in 1826, he accompanied to Düsseldorf, where he soon became celebrated, and was made in 1832 assistant, and in 1836 professor, at the Academy. In 1829 with Schadow, and later, he repeatedly visited the Netherlands, where he was influenced by the realistic school of Wappers; went in 1830 to Italy, where, as later in Paris, he studied the old masters, especially of the Dutch school. Member of the Berlin and Vienna Academies. Works: Faust and Mephistopheles (1824); Faust and Gretchen (1825); Lear and Cordelia (1826); Romeo and Juliet (1827); Tancred and Clorinda (1828); Caution against the Water-Sprite (1830); Judith and Holofernes (1830); The Robber (1829), Warrior and Child (1832), National Gallery, Berlin; Story-teller (1832); Sick Senator (1833); Choir Boys in Gothic Church (1834); Assassination of Sons of Edward IV. (1836), Raczynski Gallery, Berlin; Christmas Eve (1840); Reception of Cardinal Wolsey in the Monastery (1842); Doge and Daughter (1843), Stettin Museum; Judith (1844); Italian Woman (1845); Othello (1847); Lear awakening from Insanity (1851); Juliet taking the Poison (1853); Arthur and De Burgh (1855); Cordelia reading the Letter to Kent (1859), Christiania Museum; Copy of St. Francis by Rubens (1850), Düsseldorf Academy; Portrait of Artist's Father, Cologne Museum; *Cordelia* and King Lear, Mrs. A. T. Stewart, New York; Portraits of Princes Frederic, Georg, and Albrecht of Prussia, of Count Stolberg, of Schadow; do. of Wappers (1849), Düsseldorf Gallery.—Allgem. d. Biogr., xii. 405; Blanckarts, 75; W. Müller, Düsseldorf K., 180; Illustr. Zeitg. (1874), ii. 359; Kunst-Chronik, x. 39.





HILGERS, KARL, born in Düsseldorf in 1818. Landscape painter, pupil of Düsseldorf Academy; spent some time in Berlin and studied the Dutch and French masters; represents nature, especially in her winter aspects, often with architectural accessories, with much skill. Works: Dutch Cottages in Winter (1839); View near Amsterdam (1840 and 1841); Winter Landscape, Chapel in the Snow (1845); Casemate on the Dan-

ube; Evening Landscape in Hartz Mountains; Dornburg Citadel; Drifting of Ice in the Rhine; Winter Landscape (1847), do. (1848), do. (1850), Storm in the Mountains (1849), Fisherman's Hut (1850), Huntsmen with Dogs, Fisherman on Shore, Ravené Gallery, Berlin; Convent Yard in Winter by Moonlight (1867), Schwerin Gallery.—Müller, 258; W. Müller, Düsseldorf K., 349.

HILL, DAVID OCTAVIUS, born in Perth, Scotland, in 1802, died in Edinburgh, May 17, 1870. Landscape painter, pupil of Andrew Wilson; was in 1830 one of the foundation members of the Royal Scottish Academy, of which he was secretary until October, 1869. At first painted pictures illustrative of Scottish peasant life, and in 1843 he finished a large work containing 470 portraits—The Establishment of the Free Kirk, which now hangs in the Presbytery Hall of the Free Church, Edinburgh, but later devoted himself to landscape. Works: Edinburgh from Mons Meg (1852); Ruins of Dunfermline Palace (1854); Windsor Castle; Castle of Dunure on Ayrshire Coast (1861); River Tay at Evening (1862); Vale of the Forth (1868); Leith Pier, National Gallery, Edinburgh.—Redgrave; Art Journal (1869).

HILL, THOMAS, born at Birmingham, England, in 1829. Landscape painter, went to America in 1841; pupil in Paris of Paul Meyerheim, but mostly self-taught. Professional life has been passed in Philadelphia, Boston, and San Francisco. Works: Home of the Eagle, J. A. Faull; Donner Lake (1876), Leland Stanford; White Mountain Notch, E. Hamlin, Boston; Great Cañon of the Sierras, *Yosemite* Valley, Charles Crocker, San Francisco; Early Morning—Yosemite, I. M. Scott,

ib.; What is It? (1884); Who are You? (1885).

HILLE BOBBE, Frans *Hals*, Berlin Museum; canvas, H. 2 ft. 6 in. × 2 ft. 1 in. The witch of Haarlem, half-length, in a white cap, sitting by a table, looking at an owl perched on her left shoulder; in her right hand an open beer-mug. Painted about 1650; from Suermondt Collection in 1874. Etched by Leo. Flameng. Same subject (30 in. × 24½ in.), Metropolitan Museum, New York, from Collection of

Hille Bobbe, Frans Hals, Berlin Museum.

Lord Palmerston; (probably by Frans, the younger) engraved by Jules Jacquemart. Another, engraved by L. B. Coclers, has two hands crossed holding a string attached to the owl. Still another, in Van Reede Collection, Utrecht, formerly in Cremer Collection, ib., is a free repetition by F. Hals, the younger. A Laughing Woman by Hals (about 1645) in Lille Museum, is erroneously called Hille Bobbe.—Zeitschr., v. 78; Gaz. des B. Arts (1869), i. 162; (1872), vi. 476; Bode, Studien, 103.

HILLEGAERT (Hilligaard), PAUWELS VAN, died in Amsterdam in Feb., 1658. Dutch school; battle painter, shows in the landscape part of his pictures the influence

of Jan van Goyen. Works: Disbanding of Mercenaries at Utrecht in 1618 (1627), Amsterdam Museum; A Surprisal, Brunswick Museum.—Kramm, iii. 692; Riegel, Beiträge, ii. 424.

HILLEMACHER, EUGÈNE ERNEST, born in Paris, Oct. 13, 1818. History painter, pupil of Cogniet. Fond of painting episodes in the lives of famous men. Medals: 2d class, 1848, 1857; 1st class, 1861, 1863; L. of Honour, 1865. Works: Death of St. Sebastian (1842); Magdalen at the Sepulchre (1845); Old Woman and Children (1847); Neapolitan Fishermen, Confessional (1848); Chess Players under Louis XIII. (1849), Rouen Museum; Satyr (1850); Siege of Rouen in 1418 (1852); Journey of Vert-Vert (1853), bought by Empress; Rubens painting his Wife's Portrait, Confessional at St. Peter's (1855), Luxembourg Museum; Two Scholars of Salamanca, Whist Party (1857); Jupiter in Infancy, Molière consulting his Maid, Boileau and his Gardener (1859); Offering a Taper to the Virgin in St. Laurent in Paris, Cinq-Mars presenting Poussin to Louis XIII. (1861), Society of Arts, Lyons; Gutenberg and Faust, James Watt, Post-Office in its Infancy, Soap-Bubbles (1861); Napoleon I. with Goethe and Wieland (1863); Death of Mark Antony (1863), Grenoble Museum; The Two Corneilles (1863); Philip IV. and Velasquez, Don Juan (1864); Psyche in the Lower World, The Bibliomaniac (1865); Margaret of Anjou and the Robber, Indecision (1866); Little John de Saintré and Lady with the Fair Cousins (1868); Aristides and the Peasant (1869); Brother Philip's Geese (1870); Latona, Three Friends (1872); The Burgher Gentleman and his Professors (1873); Turenne Asleep on a Gun-Carriage, The Marriage-Box (1874); Beauty Asleep in the Woods (1875); Entry of the Turks into Church of St. Sophia in 1453 (1876); Archimedes, Phidias (1877); Giuliano de' Medici (1878); Astolfo and Jocunda consulting Fiammetta, Piccolo Moneta (1879); Tarpeia (1880); The Brothers de Witt (1881); Edward Jenner experimenting, Lisabetta of Messina (1884); Æneas and Dido (1885).—Bellier, i. 769; Meyer, Gesch., 661.

HILLIARD, NICHOLAS, born at Exeter in 1547, died in London, Jan. 6, 1619. Was goldsmith, carver, and portrait painter to Queen Elizabeth and to James I., who gave him for twelve years the exclusive privilege "to mint, make, grave, and imprint any pictures of our image or our royal family." He painted portraits of Elizabeth, of Mary Queen of Scots, and of other notable personages, and was the first English native artist of importance whose contemporary reputation has been maintained. Hilliard was especially noted for his miniatures, of which that of Jane Seymour in the Royal Library at Windsor is one of the best. The influence of Holbein is traceable in his works. His son, Lawrence Hilliard, who was living in 1634, was also a miniature painter, and enjoyed the exclusive patent granted to his father till its term expired. Work, Portrait of Queen Elizabeth, National Portrait Gallery.—Wilmot-Buxton, 22; Redgrave; Walpole, Anecdotes.

HILLIARD, WILLIAM HENRY, born at Auburn, N. Y., in 1836. Landscape painter, pupil of Lambinet in Paris, sketched in England and Scotland. Painted in the West before studying in Europe; has since lived in New York and Boston. Studio in Paris, 1880–84. Works: Battle-Field of Lookout Mountain; Alatoona Pass — Georgia; Castle Rock; Campton Meadows; Wind against Tide (1878); View near Sark —Maine (1879); In the Forest, Cernay-la-Ville near Paris, Canal Boats near Montcourt—France (1880); Twilight (1882); At Pont Aven, Cottage at Pau—France, Un Marais dans les Landes (1883); Windmill near Giesen—Holland (1884).

HILLINGFORD, ROBERT ALEXANDER, born in England in 1828. Genre painter, pupil in 1841–45 of the Düsseldorf Academy; studied in Munich, Rome, and Florence, and returned to England in 1864.

Honorary member of St. Petersburg Academy. Works: Petruchio (1866); Before the Tournament (1868); The Armourer and the Glee Maiden (1872); Munchausen (1873); Wanderings of Charles Edward Stuart (1874); Manager's Troubles (1875); Incident in Early Life of Louis XIV. (1877); Summons from the Invisible Judges (1879); Ich Dien (1881); Last Days of Sir Philip Sidney (1882); The Duke's Musicians (1883); In Presence (1884).

HILLS, ROBERT, born at Islington, June 26, 1769, died in London, May 14, 1844. Animal and landscape painter, pupil of Gresse; first exhibited at the Royal Academy in 1791, and was one of the founders of the Society of Painters in Water Colours in 1804, subsequently its secretary; sometimes worked conjointly with Robson and Barret. Works: Deer in a Landscape, Broken Plough (1804), Landscape with Cattle (1807), Ox Team (1810), Wild Boars in a Wood (1826), Stags in Knole Park (1827), Cows and Sheep, South Kensington Museum.—Redgrave, 211.

HILTENSPERGER, JOHANN GEORG, born at Haldenwang, Bavaria, Feb. 22, 1806. History painter, pupil of Munich Academy under Peter von Langer, then of Düsseldorf Academy under Cornelius, with whom, in 1825, he returned to Munich. King Louis soon after sent him to Naples and Pompeii, to study antique painting, and after his return he executed a large number of decorative works in the Königsbau. In 1846–50 he painted a cycle of pictures in the St. Petersburg Museum, became professor at the Munich Academy in 1851, and afterwards received extensive orders for the decoration of the Maximilianeum. Works: Duke Albrecht refusing Crown of Bohemia, Arcade of Royal Garden, Munich; twenty-seven Scenes from Comedies of Aristophanes, Scenes from Hesiod's Poems, Illustrations to Homer's Hymns, Cycle from Ulysses, Königsbau, Munich; Pegasus and the Hours, Apollo and the Muses, Royal Theatre, Munich; eighty-six Scenes from History of Greek Painting (1846–50), St. Petersburg Museum; Herodotus at the Olympian Games, Emperor Augustus as Protector of Arts, Maximilianeum, Munich. — Nagler, Mon., ii. 1057; Reber-Pecht, ii. 57.

HILTON, WILLIAM, born at Lincoln, June 3, 1786, died in London, Dec. 30, 1839. Son and pupil of William Hilton, portrait painter (died 1822); also studied with Raphael Smith, mezzotint engraver, and in 1806 in school of Royal Academy. Became an exhibitor in 1803, A.R.A. in 1813, R.A. in 1819, and keeper in 1827. He won distinction as a subject painter, his works being marked by refined taste in design, and by rich and harmonious colouring, though they have much depreciated, owing to the excessive use of asphaltum. Though his skill was recognized by the profession, his art was not popular, and want of encouragement weighed heavily upon him. Works: Serena rescued by Sir Calepine (Faerie Queen, vi. 8; 1831), Edith discovering the Dead Body of Harold (1834), Cupid Disarmed (1828), Meeting of Abraham's Servant with Rebecca (1833), National Gallery, London; Rape of Ganymede (1818), Christ crowned with Thorns (1825), Royal Academy, ib.; Venus seeking Cupid at the Bath of Diana, Sir Richard Wallace; Rape of Europa (1818), Earl of Egremont; Crucifixion (1827), Liverpool Institution; Triumphal Entry of Duke of Wellington into Madrid; Portrait of Keats, National Portrait Gallery, London.—Redgrave; F. de Conches, 436; Ch. Blanc, École anglaise; Sandby, i. 362.

HILVERDINK, JOHANNES, born at Gröningen, Jan. 28, 1813. Landscape and marine painter, pupil of Daiwaille, and of Amsterdam Academy under Pieneman, visited Belgium, Germany, and the coasts of the Mediterranean, won several medals with his marines, and became member of Amsterdam Academy in 1852. Works: Coast of England, Pavilion, Haarlem; Calm Sea, Museum Fedor, Amsterdam; After the Storm; The Y near Zeeburg. His son and

pupil, Eduard Alexander (born at Amsterdam, May 12, 1846), paints landscapes and city views.—Immerzeel, ii. 40 ; Müller, 259.

HINCKLEY, THOMAS HEWES, born in Milton, Mass., in 1813. Animal painter, pupil during one winter of an evening school in Philadelphia, where he was taught perspective by Mason. Painted portraits and landscapes in Boston until 1843, when he turned his attention to animal painting. Visited Europe in 1851 to study Landseer in England, and the Flemish painters. His pictures are in many private collections in the United States ; he rarely exhibits.

HIPPOCENTAUR, picture. See *Zeuxis*.

HIPPYS (Hippeus), painter, date unknown. Pliny (xxxv. 40 [138]) mentions his picture of Neptune and Victory, and Athenæus (xi. p. 474 D.) that of the Wedding of Peirithoüs.

HIRE (Hyre), LAURENT DE LA, born in Paris, Feb. 27, 1606, died there, Dec. 29, 1656. French school; history painter, son and pupil of Etienne de la H., then of Lallemand at Fontainebleau, where he studied also the works of that school. Painted many finely-executed pictures, some of which have been copied in tapestry or engraved. One of the twelve founders of the French Academy of Painting (1648), and professor in 1648–51. Works: Laban looking for his Idols (1647), Madonna (1642), Jesus appearing to Three Marys, St. Peter healing the Sick with his Shadow (1635), A Sketch of the preceding, Pope Nicholas V. opening Tomb of St. Francis of Assisi (1630), Landscapes (3), Louvre, Paris ; Assumption (in Vienna); Descent from Cross, Nativity, Adoration of Shepherds, Education of the Virgin, Portrait of a Nun, Rouen Museum ; Mercury and Herse, Épinal Museum ; The Trinity, Lyons Museum ; Repose of Holy Family (2), Palm Sunday, Nantes Museum ; Disciples at Emmaus, Portico with Figures, Rennes Museum ; Christ appearing to Magdalen, The Breaking of Bread, Grenoble Museum ; Judgment of Paris, Dijon Museum ; Vision of St. Francis, Strasburg Museum ; Ruins of a Temple, Valenciennes Museum ; Finding of Moses, Landscape, Montpellier Museum ; Rebecca and Laban, Lord Forester's Collection ; Repose in Egypt, Galton Collection ; Conversion of St. Paul (1637) ; Theseus seizing the Arms of his Father Ægeus, Perseus rescuing Andromeda, Palais Royal ; Madonna, Carlsruhe Gallery ; Infancy of Bacchus, Abraham starting for the Promised Land, Hermitage, St. Petersburg.—Bellier, i. 881 ; Ch. Blanc, École française ; Lejeune, Guide, i. 161 ; Larousse ; Mémoires inédits, i. 104.

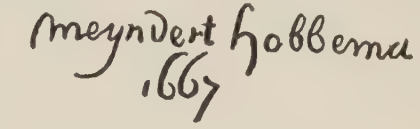
HIRSCHELY, KASPAR, born in Prague about 1701, died there in 1745. German school ; landscape, animal, and still-life painter, pupil of Angermayer ; endowed with an unusual talent for imitation, he often finished and sold pictures, painted after his master's sketches. Works: Flower-pieces (2) (1741), Thistles with Birds (2), Schleissheim Gallery ; others in private collections in Prague.—Wurzbach, ix. 53.

HIRT, WILHELM FRIEDRICH, born in Frankfort in 1721, died there in 1772. German school ; landscape and animal painter, son and pupil of Friedrich Christoph Hirt (1685–1763, landscape and portrait painter), whom he surpassed in colouring ; in 1757 became court-painter to the Duke of Saxe-Meiningen, after whose death he sketched extensively from nature on a tour through Switzerland ; painted cattle especially well, and often supplied them in the pictures of Christian Georg Schütz. Works: Wood Landscapes (2) (1750), Landscapes with Herds and Figures (2) (1768), Städel Gallery, Frankfort ; Landscape with Fishermen (1754), Gotha Museum ; Landscape with Herd, Kunsthalle, Hamburg ; do. (2), Cassel Gallery ; do., Mannheim Gallery.

HJALTALIN, DORSTEIN ILLIA, born in Iceland in 1771, died at Brunswick in 1817. German school; landscape painter, pupil at Salzdahlum, Brunswick, of Johann Friedrich Weitsch, whom he even surpassed in the treatment of trees. He was the sixteenth son of his parents, was shipwrecked in Denmark, and wandered under great privations to Poland, and thence to Brunswick. Studied diligently the famous works in the Salzdahlum Gallery, and in 1802 visited Dresden, where he painted two landscapes in the manner of Ruisdael that excited the admiration of connoisseurs.—Allgem. d. Biogr., xii. 383.

HLAVÁCEK, ANTON, born in Vienna in 1842. Landscape painter, pupil of Vienna Academy under Steinfeld and Albert Zimmermann; made a study trip to the Bavarian Alps in 1863, then went to Worms, whence he visited the banks of the Rhine and the Odenwald. Works: From Environs of Vienna (1859); View near Gastein (1860); Mountain Landscape (1861); View near Salzburg (1862); Morning on Hintersee (1863); View of Worms from Meerstädt Height; Lindenfels in the Odenwald; Departure of Burgrave of Rodenstein from Burg Schnellerts; Morning in Rhenish Palatinate, Vienna Museum; Königsee (1869); The Imperial City on the Danube (1884).—Allgem. K. Ch., ix. 147; Kunst-Chronik, xx. 269, 495.

HOBBEMA, MEYNDERT (Minderhout), born at Koeverden or at Amsterdam (?) in 1638, died at Amsterdam, buried Dec. 14, 1709. Dutch school; landscape painter, formed himself under the influence of Jacob van Ruisdael. Much neglected in his life-time, and little esteemed, this painter now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England, where nine-tenths of his works are to be found. With less inventive genius and less poetic feeling than Ruisdael, Hobbema surpassed him in truth to atmospheric effect, in tone, and in brilliancy of colour. These qualities give a magical beauty to the generally prosaic scenes which he habitually treated. Some of his landscapes are enlivened with figures by Pieter Bouts, Adrian van der Velde, Berghem, Lingelbach, Storck, Helt-Stokade, B. Gael, and Helmbreker. Works: Showery Weather, Avenue at Middelharnis, Ruins of Brederode Castle (1667), Village with Water-Mills, Forest Scene, Woody Landscape, Castle in Rocky Landscape, National Gallery, London; landscapes in Buckingham Palace (3), Bridgewater (3), Dulwich (2), and Grosvenor (2) Galleries, Hertford House, Baring, Dudley, Wynn Ellis, Holford, Lord Overstone's Collections, ib.; Glasgow Gallery (5); National Gallery, Edinburgh (2); Louvre, Paris; Museums of Bordeaux, Antwerp, Brussels (1663), Amsterdam (3), Rotterdam (2), Berlin, Darmstadt (1649), Dresden (2), Gotha, Königsberg, Leipsic (?), Stuttgart

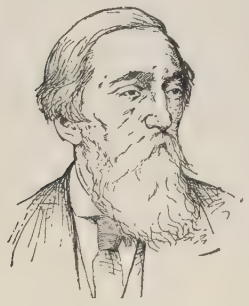


(2), Vienna, New York; Städel Gallery, Frankfort (2); Kunsthalle, Hamburg; Old Pinakothek, Munich; Hermitage, St. Petersburg (1663); Historical Society, New York (2).—Allgem. d. Biogr., xii. 516; Dohme,

iii.; Gaz. des B. Arts (1859), iv. 28; (1864), xvi. 214; Immerzeel, ii. 41; Kramm, iii. 693; vii. 77; Kugler (Crowe), ii. 475; Richter, 76.

HODGSON, JOHN EVAN, born in London, March 1, 1831. Subject painter, student in 1855 of the Royal Academy, where he first exhibited in 1856. Painted at first domestic subjects, then historical pictures from 1861 to 1865; and, after a visit to North Africa, subjects of Moorish life, to which he has since mostly confined his efforts. Became an A.R.A. in 1873 and R.A.

in 1879. Works: Arrest of a Poacher (1857); Canvassing for a Vote (1858); Patriot Wife (1859); Sir Thomas More's Daughter in Holbein's Studio (1861); Return of Sir Francis Drake from Cadiz (1862); First Sight of the Armada (1863); Queen Elizabeth at Purfleet (1864); Taking Home the Bride (1865); Jewess accused of Witchcraft (1866); Even Song (1867); Roman Trireme at Sea (1868); Arab Story-Teller (1869); Pasha's Black Guards (1870); Snake Charmer (1872); Barber's Shop in Tunis (1875); Relatives in Bond (1877); The Pasha (1878); Bound for the Black Sea—1854 (1881); Painter and Critic (1882); Egypt (1882); The Water Dance (1883); Flat Perjury, There Nelson Fell, The Drowsy East, Gate of the Sea, Church Afloat (1884); Don Quixote and the Galley Slaves (1885). —Portfolio (1871), 18.



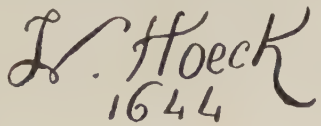
HOECGEEST, C. (Cornelis?), born at The Hague, flourished about 1610–51. Dutch school; architecture painter, perhaps son of the portrait painter Joachim H., at The Hague, who entered the guild there in 1610; painted chiefly interiors of churches with a masterly brush. Works: Interior of New Church in Delft, Interior of Protestant Church, Antwerp Museum; Interior of New Church in Delft (1650), Monument of William of Orange in same Church (1651), Hague Museum; Choir in Delft Cathedral (1655), Interior of Flemish Church, Copenhagen Gallery; Interior of Basilica, Oldenburg Gallery; Church Interior, Hermitage, St. Petersburg.—Immerzeel, ii. 43; Kramm, iii. 699.

HOECHLE, JOHANN BAPTIST, born at Klingenau, Switzerland, Oct. 19, 1754, died in Vienna, Jan. 1, 1832. History, genre, and portrait painter, pupil at St. Blasien of Morat, and in Augsburg of Hartmann; settled in Munich in 1780, acquired reputation through historical paintings, and was made court-painter to the Elector Charles Theodor, after whose death in 1800 he settled at Vienna, where also he became court-painter in 1802. Works: Meeting of Charles Theodor and Emperor Francis in Munich (1793); Coronation of Emperor Francis, Banquet in the Römer at Frankfort (1801), Wedding of Emperor Francis, Wedding Banquet, Laxenburg Palace; Suit of Prince Berthier for the Hand of Marie Louise, Marriage of Marie Louise, Harrach Gallery, Vienna; Old Peasant, Old Woman, Vienna Museum.—Allgem. d. Biogr., xii. 522; Wurzbach, ix. 89.

HOECHLE (Hechle), JOHANN NEPOMUK, born in Munich in 1790, died in Vienna, Dec. 12, 1835. History painter, pupil of Munich Academy under Kobell, and of Vienna Academy under Füger and Dies. In 1815 went to Paris with the Austrian Emperor, and in 1819 to Rome and Naples. In 1833 he succeeded his father, Johann Baptist, as court-painter at Vienna. Works: Battle at Aspern, The Allied Armies crossing the Vosges, Vienna Museum; Rudolf von Hapsburg and the Priest; Battle-Pieces, Liechtenstein Gallery, Vienna.—Allgem. d. Biogr., xii. 523; Wurzbach, ix. 90.

HOECKE, JAN VAN DEN, born in Antwerp, baptized Aug. 4, 1611, died there in 1651. Flemish school; history and portrait painter, son and pupil of Kasper van den Hoecke (master of Antwerp guild, 1603), then pupil of Rubens. He visited Italy, and on his return executed many works for the court at Vienna. Settled in Antwerp as court-painter to Archduke Leopold William in 1647. Good draughtsman and pleasing colourist. Works: St. Francis adoring the Child, Museum, Antwerp; Holy Family, St. Willebrordus Church, ib.; Christ bearing the Cross, Entombment, Notre-Dame, Mechlin; Entombment, St. John's, ib.; do., St. Quentin's, Louvain; Christ on the Cross, St. Salvator's, Bruges; do., Dunkirk Museum; Martyrdom of St. Mary of Cordova, Dijon

Museum; Resurrection, Schleissheim Gallery; Madonna and Angels, Allegory on Transitoriness, January and February, July and August, September and October, Day and Night, Archduke Leopold William in Prayer, do. on Horseback, Museum, Vienna; Samson and Delilah, Massacre of the Innocents, Cimon and Pera, Liechtenstein Gallery, ib.—Allgem. d. Biogr., xii. 549; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874), 429; Immerzeel, ii. 42; Kramm, iii. 699; Michiels, viii. 97; Rooses (Reber), 317; Van den Branden, 794.



HOECKE, ROBRECHT VAN DEN, born in Antwerp, Nov. 30, 1622, died after 1695. Flemish school; genre, landscape, and battle painter, son and pupil of Kasper, and half-brother of Jan; master of the guild in 1645. His style was evidently influenced by Teniers the younger, and his pictures are admired for great delicacy of tone, splendid colouring, and richness of composition. While controller of the fortifications of Flanders he painted many military camps and scenes, executing the figures on a small scale and with great minuteness. Works: Skating in Town-moat at Brussels (1649), View of Ostend, Military Camps (3), March of Troops, Halt of Travellers by an Inn, Flemish Store-room (1695), Nocturnal Conflagration, Vienna Museum; Military Camp (1665), Dunkirk Museum. — Allgem. d. Biogr., xii. 549; Immerzeel, ii. 43; Kramm, iii. 700; Van den Branden, 797.

HOECKERT, JOHANN FREDRIK, born at Jönköping, Aug. 26, 1826, died in Göteburg, Sept. 16, 1866. Genre and portrait painter, pupil of Stockholm Academy under Boklund, with whom he went to Munich in 1846. After his return (1849) he visited Lapland, went in 1853 to Paris, where he allied himself with Max Hess, travelled in 1857 through Holland, Belgium, and England, in 1858 made studies in Dalecarlia, and in 1861 visited Spain, Italy, and North Africa. Medals in 1857, 1866; Orders of Wasa and North Star. Works: Bandits (1846); Queen Christina ordering Execution of Monaldeschi (1853); Divine Service in Lapland Chapel (1855); Return from Chase in Lapland; Interior of Lapland Hut (1857), Lapland Wedding (1858), Stockholm Museum; Rescue of Gustavus Vasa (1858); Peasant Woman at the Hearth (1862); Portraits of Bey of Tunis (1861), and Charles XV.; Burning of Palace in Stockholm in 1697; Bellman in Sergell's Studio; Dead Body of Charles XI.—Taflor.

HOEFEL, JOHANN NEPOMUK, born in Pesth in 1786, died in Vienna in Feb., 1864. History and portrait painter, pupil of Krafft and of Vienna Academy, where he won the great prize in 1811; visited Italy in 1818, and after his return painted many altarpieces for churches in Austria and Hungary. Works: Ægeus recognizing Theseus by his Sword (1811); Sons of Diagoras as Victors at Olympia (1820); Series of Twenty-Four Figures for Imperial Palace; Portrait of Ladislaus Pyrker.—Wurzbach, ix. 97; Hormayr, Archiv., 623.

HOEFNAGEL, JORIS, born at Antwerp in 1545, died in Vienna after 1618. Flemish school; genre, landscape, portrait, and miniature painter, mostly self-taught, but for a time pupil at Mechlin of Jan Bol, after having travelled through France and Spain in 1563–65, where he made many drawings of notable objects. Returned to Antwerp, and uniting with his art the business of a jewel dealer, he and his father were pillaged of everything on the invasion by the Spaniards in 1576, and went to Augsburg, thence to Munich, where, after a visit to Italy, he spent eight years, patronized by the elector; visited England about 1582; worked temporarily for the Archduke Ferdinand at Innsbruck, then entered the service of Emperor Rudolph at Prague, for whom he illustrated four books on natural history, and finally settled at Vienna. Works: Miniature View of Seville (1573, masterpiece),

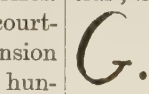
Burgundian Library, Brussels; Roman Missal (1582–90), Imperial Library, Vienna. His son Jacobus, born at Frankfort in 1575, became court-painter to the Emperor Rudolph in 1607. In the museum at Valencia there is a fine water-colour drawing by him: Samson slaying the Philistines (1600).—Fétis, Les artistes belges à l'étranger, i. 85; Michiels, vi. 239; Nagler, Mon., iii. 564.

HOEGG, JOSEF, born in Coblentz in 1826. Genre painter, pupil of Düsseldorf Academy, paints chiefly mournful subjects. Works: Farewell of Emigrant Wine-Growers (1846); At Mother's Coffin (1847); Boy reading Letter (1848); Blind Grandmother, Return from Cemetery (1849); Grandfather and Grandchildren (1850); Blind Man (1852).—Wiegmann, 327.

HOERBERG, PEHR, born at Oefra-Oe, Småland, Jan. 31, 1746, died at Oelstorp, East Gothland, Jan. 24, 1816. History painter, self-taught peasant. While serving as a shepherd (1783) he frequented the Stockholm Academy, and obtained two prizes. Made member of the Academy and court-painter in 1797, and received a pension from Charles XIV. in 1812. Over six hundred paintings by him are known, among which are eighty-seven altarpieces. His best fresco paintings are the Combats of Titans at Castle Finspång. He was an accomplished musician, and invented a new kind of violin; his musical compositions are original and full of sentiment.—Pehr Hoerberg's Lebens beschreibung (Greifswald, 1819).

HOERTER, AUGUST, born in Germany; contemporary. Landscape painter in Carlsruhe, pupil of Lessing; draws his subjects mostly from the high mountains of Germany and Switzerland. Works: Courtyard of Magdeburg; View of Reichenbach Falls; Landscape about the Hohentviel; Oak Landscape; Wood Brook; Approaching Storm with Mediæval Horsemen; Rosegg Glacier; Landscape in the Höhgau (1868).—Müller, 267.

HOET (Hoedt), GERARD, born at Bommel, Aug. 22, 1648, died at The Hague, Dec. 2, 1733. Dutch school; history painter, son and pupil of the glass painter Moses Hoet, then pupil of Warnard van Rysen and of Poelenburg; went to The Hague in 1672, travelled in Holland and France, and settled in Utrecht, where, with H. Schook, he founded a school of painting; returned to The Hague when sixty, and there painted in a hall the Seven Christian Virtues. Works: Landscapes with Figures (2), Marriage of Alexander and Roxana, Homage to Alexander, Family Scene, Amsterdam Museum; Pyramus and Thisbe, Rotterdam Museum; Queen of Sheba before Solomon, Pyramus and Thisbe, Cassel Gallery; Death of Dido, Alcestis at Death-bed of Admetus, Copenhagen Gallery; Woman and Children by Ruined Wall (1667), Dresden Museum; Samson and Delilah, Solomon's Idolatry, Leipsic Museum; Æneas and Dido, Antony and Cleopatra, Ulysses recognizing Achilles, The Wooers Feasting, Male Portrait, Schleissheim Gallery; Moses striking the Rock, Vienna Museum; Callisto's Guilt, Glasgow Gallery; Adoration of the Magi, Hermitage, St. Petersburg.—Immerzeel, ii. 44; Kramm, iii. 705.



HOFF, JAKOB, born in Frankfort in 1838. Genre painter, pupil at Frankfort of the sculptor Zwerger, then at the Städel Institute of Jakob Becker, spent two years in Belgium and Holland, and subsequently visited Hungary and North Italy. Works: Kirmess Dance (1861); Under the Linden; Repose at the Chase.—Müller, 261.

HOFF, KARL, born in Mannheim, Sept. 8, 1838. Genre and landscape painter, pupil of Carlsruhe Art School under Schirmer and Des Coudres, and of Düsseldorf Academy under Vautier; visited Paris in 1862, settled in Düsseldorf, whence he made journeys through Germany, France, Italy, and Greece, and in 1878 went to Carlsruhe as professor at the art-school. Medals in Berlin (1872), Vienna (1873); honorary mem-

ber of Rotterdam Academy. Since 1865 he has painted all the figures in his genre scenes in the costume of the times of Louis XIV. and XV. Works: Gypsies before Bailiff (1861); Last Rendezvous; The Pettifogger; Noblesse Oblige; On the Old Field of Battle; Visit of the Bride (1865); Repose during Flight in Time of Louis XIV. (1866); First Criticism (1868); Return Home (1870); Tartuffe and Elmire (1872); Draught on Horseback (1873); Baptism of Posthumous Son (1875), National Gallery, Berlin; Son's Last Greeting (1878); Before Departure (1880); Young Lady at Balustrade of Garden-Stairs in Moonlight, Schwerin Gallery.—Müller, 262; Leixner, Mod. K., i. 93; ii. 70; Zeitsch., xii. (Mittheilungen, v. 6); D. Rundschau, ix. 326; xvii. 312.

HOFF, KONRAD, born in Schwerin, Nov. 19, 1816, died in Munich, Feb. 18, 1883. Architecture painter, pupil of Dresden and Munich Academies; travelled extensively in Germany and later in North Italy. His architectural views and interiors are distinguished for poetic conception and brilliant colouring. Works: Rococo Chamber, View in Church of Our Lady—Munich, Renaissance Chamber with Lady Writing (1860); Sacristy (1861); Interior of Old House in Neuburg; Staircase in Castle Schleissheim (1862); Hall of Country Mansion, Room of a Cardinal (1863), Schwerin Gallery; Morning after Banquet; Interior of St. Zeno's—Verona, Santa Maria dei Miracoli in Venice (1864); Basilica on Isle of Torcello (1865); Scuola di San Rocco in Venice, Santa Maria della Salute in Venice, Bedroom of Charles VII. in Schleissheim (1867); Ancestral Hall in Schleissheim; Last Meeting; Canal Grande; Riva degli Schiavoni; Doge's Palace.—Kunst-Chronik, xviii. 368; Müller, 262.

HOFFMANN, JOSEF, born in Cologne, Oct. 28, 1764, died there, March 6, 1812. German school; history painter, son of and first instructed by Valentin Hoffmann (a painter of Mentz, who had settled at Cologne before 1764), then pupil of Düsseldorf Academy under Krahe and Langer; won the first prize for decorative painting, then twice (1800–1801) the Goethe prize in Weimar, and another in 1805; visited Paris in 1797. Works: Ulysses and Diomed surprising Camp of the Trojans (1800); Achilles at Court of Lycomedes (1801); Hercules cleaning Stables of Augeas (1805); Diana with Hunting Suite, Ceiling in Audience Chamber, Weimar (sketch of this in Cologne Museum); Ceiling in Choir of St. Martin's, Düsseldorf (1793–94).—Mercure du Département de la Roër (1812), 151–60; Merlo, 182.

HOFFMANN, JOSEF, born in Vienna, July 22, 1831. Landscape painter, pupil of Rahl; went in 1856 to Venice and in 1857 to Greece. From 1858 to 1864 he lived in Rome, perfecting himself by study and intercourse with masters of the German school. Member of Vienna Academy since 1867. Works: Remains of Sanctuary of Venus; Anacreon's Grave (1865); Athens in Time of Pericles; Athens from Gardens of the Queen; Sabine Mountains near Olevano; Eight Landscapes, Palace Epstein, Vienna; Drama; Idyl and Tragedy; Five Views of Ancient Athens (1876), Palace Sina, Vienna; Decorations to Magic Flute, Freischütz, and Romeo and Juliet (1866), Vienna Opera House; Four Joys of Life, Kursalon, Vienna; Burning of Ringtheatre in Vienna (1881); The Hour of Death on Golgotha (1882); Cycle of Landscapes illustrating the Geological Epochs (1884), Museum of Natural History, Vienna; View of Helgoland (1885).—Allgem. K. Ch., ix. 434; Kunst-Chronik, xvii. 259, 467; xx. 636; Müller, 262; Wurzbach, ix. 174; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 47).

HOFFMANN-FALLERSLEBEN, FRANZ, born in Weimar, May 19, 1855.

Landscape painter, pupil of Düsseldorf Academy and of Weimar Art School under Theodor Hagen; visited the Baltic coast, Westphalia, Hanover, and Thuringia, and settled in Düsseldorf. Works: Giant's Grave, By a Woodland Cemetery (1877); Solitude, After Storm-Tide (1878); Twilight, Enchanted Castle (1879); Ancient German Offering Grove, At the Forest-Border (1880). —Müller, 263.

HOFMANN, HEINRICH, born in Darmstadt, March 19, 1824. History and portrait painter, pupil of Düsseldorf Academy under Theodor Hildebrandt and Schadow, then of Antwerp Academy (1845); visited Holland and Paris, and returned to his native city, where he painted portraits; was in Munich in 1847, in Darmstadt and Frankfort in 1848–51, and in Dresden in 1851–53. Went in 1854 to Italy, where he spent four years, mostly at Rome, and was much influenced by Cornelius. Removed to Dresden in 1862, became honorary member of the Academy in 1868, and professor in 1870. Works: Scene from History of Longobards (1844), Würtemberg Art Union; Entombment (1846), Rhenish Art Union; Scene from Romeo and Juliet (1847), Cologne Art Union; King Enzio in Prison (1851), Freiburg Gallery; Taking of Christ (1858), Darmstadt Museum; Othello and Desdemona; Shylock and Jessica; St. Cecilia; Venus and Cupid; Christ and the Adulteress, Christ in the Temple, Dresden Gallery; Christ's Sermon on the Lake, National Gallery, Berlin; Apotheosis of Ancient Heroes, Court Theatre, Dresden; Betrothal of Albrecht the Brave with Princess Sidonie (fresco), Albrechtsburg, Meissen; Dornröschen, Leda.—Brockhaus, ix. 305; Müller, 263.

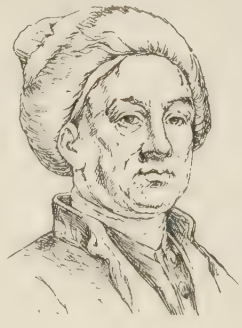
HOFMANN, RUDOLF, born in Darmstadt in 1820, died there in 1882. Genre and history painter, pupil in Darmstadt of Lucas, then of Düsseldorf and Munich Academies; studied for three years in Rome, and became professor in Darmstadt and inspector of the Museum there. Works: Scene from Peasants' War, Darmstadt Museum; twenty-three scenes from History of the House of Ysenburg-Büdingen (1852). Frescos: Minstrels' War, Scenes from Niebelungen Lied, Parsifal, Tristan and Isolde, all at Wartburg near Eisenach.—Müller, 264.

HOFMANN, SAMUEL, born in Zürich in 1592, died in Frankfort in 1648. Portrait painter, pupil in Zürich of Gotthard Ringli, then in Antwerp of Rubens; worked at Amsterdam, Zürich, and Frankfort after 1638. Works: Equestrian Portrait of Peter König (1631), Freiburg Museum; Duke Bernhard of Weimar (1639), Entry of Gustavus Adolphus into Frankfort, Birth of Erichthonius, Female Portrait, Städel Gallery, Frankfort; The Zinsgroschen, Still Life, Portraits, Zürich City Library and Art Union; Portrait of a Lady, Städel Gallery, Frankfort.—Allgem. d. Biogr., xii. 637; Füessli, i. 155.

HOFMANN-ZEITZ, LUDWIG, born in Zeitz, Nov. 11, 1832. Genre painter, pupil in Munich of Schwind. Works: Blue Floweret; Ruined and Dead; Francesca da Rimini and Paolo; Surprise.—Müller, 264.

HOGARTH, SCOTTISH. See *Allan*, David.

HOGARTH, WILLIAM, born in London, Dec. 10, 1697, died there, Oct. 26, 1764. Son of Richard Hogarth, schoolmaster; apprenticed to Ellis Gamble, silversmith, to learn to engrave arms and cyphers on plate; when his time had expired (1718), became a student in St. Martin's Lane Academy, where he learned to draw. About 1720 he set up in business as a silversmith, and began to engrave book-plates, the first of his prints to attract notice being a series of illustrations for Butler's Hudibras (1726). In 1730 he clandestinely married the daughter of Sir James Thornhill, serjeant-painter to the



king, whose studio he had frequented. As his book-plates were not profitable, he set up as a portrait painter and met with considerable success. In 1733 he completed his series of six pictures entitled the Harlot's Progress (5 burned at Fonthill, 1755; 1, the sixth picture, Earl of Wemys, Gosford House), which was followed by the *Rake's* Progress (8 pictures), and *Marriage* à la Mode (6), in which he reached the height of his art, his more ambitious works, such as the Good Samaritan (1736), Paul before Felix (1748), Moses brought to Pharaoh's Daughter (1752), and others, being less successful. Among his other pictures painted especially for engraving are: Southwark Fair (1733), Duke of Newcastle; Midnight Modern Conversation (1734); Distressed Poet (1735); The Four Times of the Day (1738); Strolling Actresses Dressing in a Barn (1738, burned at Littleton House, near Staines, 1874); The Enraged Musician (1741); *Calais* Gate (1749); March to *Finchley* (1750); The *Election* (1755), Soane Museum, London. In 1753 he published a work entitled "The Analysis of Beauty"; in 1757 he was appointed serjeant-painter to the king. Hogarth painted several portraits of himself; the best of them, in which he is represented with his dog Trump (1745), is in the National Gallery, London. Other pictures in the National Gallery are: *Marriage* à la Mode (6), Portrait of his sister, Mary Hogarth (1746), *Sigismonda* (1763), Family Group, Polly *Peachum*, *Shrimp* Girl; *Garrick* as Richard III., Earl of Feversham. —Dobson, Biogr. Great Artists; Boydell, Works, etc. (London, 1792, new ed. 1849); Horne, Works (London, 1866); L'Artiste (1882), ii. 365, 463; Portfolio (1872), 146; Athenæum, Dec., 1874, 888; G. A. Sala, Hogarth (London, 1866); Redgrave, Century, i. 44; Trusler, Works (London, 1821); Zeitschr., vii. 1, 44.

W. M.

HÖGER, JOSEF, born in Vienna, Nov. 2, 1801, died there, May 13, 1877. Landscape painter, pupil of the Vienna Academy under Mössmer, and then much influenced by Rebell, and later by his brother-in-law, Fritz Gauermann. Studied nature in Styria, Tyrol, and Upper Austria. In 1843 he became member of the Vienna Academy, and took an active part in its reorganization in 1865. He was in great demand as a teacher in the highest circles of Vienna, and gave the empress lessons in water-colour painting. Works: Chapel in the Ramsau (1835), Count Beroldingen, Vienna; View near Lundenburg; Wood with Stags (1847); Landscape in Styria (1850), Austrian Art Union; View near Berchtesgaden (1852); Entrance to Woods (1853), View in Patschkau—Moravia (1857), Views near Patschkau (3, 1858), Landscape with Storm Atmosphere, View near Lundenburg, Count Saint Genois, Vienna; Wood Landscape in the Mountains (1856), Museum, ib.—Kunst-Chronik, xii. 721; Wurzbach, ix. 110.

HOGUET, CHARLES, born in Berlin, Nov. 21, 1821, died there, Aug. 4, 1870. Landscape, genre, and marine painter, pupil of Krause, and in Paris of Ciceri; went in 1841 to England, and in 1842 studied again in Paris under Isabey. Gold medal in Paris (1848) and Berlin. Member of Berlin Academy in 1869. Works: The Cook; Rue Pirouette in Paris; Coast near Yport; From Normandy; Gust of Wind; Last Windmill on Montmartre (temporarily in Stettin Museum), Still Life (1852), The Wreck (1864), National Gallery, Berlin; Rocky Landscape, Woodland (1854), Landscape with Water, Ravené Gallery, ib.; Market Scene at Rouen, Marine, Lighthouse near Boulogne, Mill on Montmartre, Storeroom, Windmill, Winter Landscape, Saardam, Stettin Museum.—Dioskuren (1870), 293; Jordan (1885), ii. 102; Rosenberg, Berl. Malersch., 343.

HOLBEIN, AMBROSIUS, born in Augsburg about 1494 (?), died after 1518. German school; history painter, son and pupil of Hans Holbein the elder, whom he probably assisted in his works, and with his brother, Hans the younger, went to Basle before or in 1515, to which year their first activity there can be traced, and where both were engaged chiefly in designing title-pages. Ambrosius was admitted into the guild "Zum Himmel" in 1517, and acquired the citizenship in 1518, but all trace of him is lost in 1519. Works: Christ as Mediator, Two Bust-portraits of Boys, Two Skulls in Grated Window, Portrait of Jörg Schweiger (?), Basle Museum; Portrait of Young Lady, Ambras Collection, Vienna; do. of Young Man (1518), Hermitage, St. Petersburg.—Allgem. d. Biogr., xii. 724; Woltmann, Holbein u. s. Zeit, i. 101, 110, 133, 202–212; ii. 31, 45, 48, 79, 92, 205; W. & W., ii. 461; Repertorium f. K., i. 251; Zahn's Jahrbücher, v. 197.

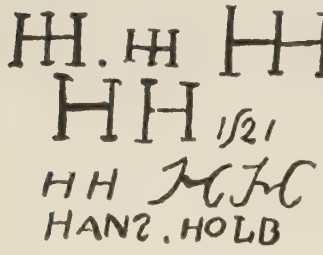
HOLBEIN, EDUARD, born in Berlin in 1807, died there, Feb. 19, 1875. History and genre painter, pupil of Karl Begas, with whose works his first picture in 1836 was ranked. He took his great namesake, Hans Holbein the younger, for his model; became professor at Berlin Academy, where his most famous pupil was Gustav Richter. Works: Aged Pilgrim dying in Sight of Jerusalem (1836); Madonna (1838); Twelve Patriarchs, Royal Chapel, Berlin.—Rosenberg, Berl. Malersch., 69.

HOLBEIN (Holbain), HANS, the elder, born in Augsburg about 1460, died there in 1524. German school; history painter, influenced by Martin Schongauer, if not his pupil at Colmar, and the chief representative of realistic tendency in the school of Suabia; in his later works under the influence of Italian renaissance. Works: Four Altar-panels (1493), Augsburg Cathedral; Madonna Enthroned, do. (1499), Germanic Museum, Nuremberg; Death of the Virgin (1490), Basle Museum; Basilica, S. M. Maggiore (1499), Coronation of the Virgin and Scenes from Passion (1500), Transfiguration (1502), Basilica of St. Paul (1504), four Altar-panels (1512), Augsburg Gallery; Seven Scenes from Passion (1501), Städel Gallery, Frankfort; six others, Museum, ib.; Last Supper, St. Leonard's, ib.; twelve scenes from Passion (1502?), Donaueschingen Gallery; sixteen panels with Episodes in Life of Mary and Scenes from Passion (1502), Altar of St. Sebastian (1516, masterpiece), Old Pinakothek, Munich; Visitation of the Virgin, National Museum, ib.; Two Altarwings with Saints, Prague Gallery; Christ bearing the Cross (1515), Carlsruhe Gallery; Entombment (attributed to Sigismund H.), Portrait of Young Man (1515, attributed to Hans the younger), Darmstadt Museum; two portraits (1512), Hampton Court Gallery. His brother, Sigismund, who appears in the rate-books of Augsburg, first in 1504, and who moved in 1519 to Berne, where he died in 1540, probably worked conjointly with him on several works.—Allgem. d. Biogr., xii. 713; Cundall, H. Holbein; Förster, ii. 213; Kugler (Crowe), i. 140; Nagler, Mon., iii. 157; Woltmann, Holbein und sein Zeit, i. 41–100; ii. 7, 61; W. & W., ii. 116, 456; Graph. K., i. 110.

HOLBEIN, HANS, the younger, born in Augsburg in 1497, died in London between Oct. 7 and Nov. 29, 1543. German school; history and portrait painter, son and pupil of Hans Holbein the elder. After completing his apprenticeship he went to Basle with his brother, Ambrose, in 1515, served as journeyman under Herbster, Koch,

or Dig, matriculated in 1519, when he joined the painters' guild. Two years before, he decorated the house of Jacob von Hartenstein at Lucerne with frescos no longer extant (copies in Lucerne Library). His frescos in the City Hall at Basle were painted in 1521–22, and The Passion, in the Basle Museum, about the same time. It is possible that Holbein made a short visit to Northern Italy before 1523, when he painted the fine portrait of Erasmus at Longford Castle, which the great humanist sent to Sir Thomas More in 1525 as a specimen of the painter's ability and as a recommendation to his patronage. Probably in September, 1526, Holbein visited Antwerp to see Quinten Massys, and spent some time there, after which he went to England, where Sir Thomas More lodged him in his own house near London. There he painted the Chancellor and his family (original lost, sketch in Basle Museum), and many fine portraits. From August, 1528, Holbein lived at Basle until 1532, when he returned to England, where, despite the earnest invitations of the magistrates of Basle, he remained, with the exception of a visit in 1538, during the rest of his life. At what time Holbein became painter to Henry VIII. is not known (1536 ?), but probably not until after the death of Anne Boleyn, whose successor, Lady Jane Seymour, he represented in the family picture of the two Henrys, which was burned at Whitehall in 1698. (Copy at Hampton Court.) In March, 1538, when Holbein is first mentioned as the recipient of a quarterly salary from the king, he was sent to Brussels, and then revisited Basle. In August, 1539, Henry again sent him to Flanders to paint Anne of Cleves (Louvre). The wonderful series of 89 portraits in red chalk and India ink by Holbein in the royal collection at Windsor are in themselves sufficient to stamp him as one of the greatest of all masters in portraiture. As a designer he shines most brightly in the wood-cuts of the Dance of Death, executed by Hans Lützelburger, and published at Lyons in 1538 and 1547. Works: Head of the Virgin (1514), do. of a Saint, Christ on Mount of Olives, Taking of Christ, Pilate washing his Hands, Last Supper, Flagellation, Writing Lesson, A School, Portrait of Burgomaster Jacob Meyer and Wife (1516), Basle Museum; Portrait of H. Herbster (1516), Baring Collection, London; Hartenstein House Frescos (1519), Lucerne; Frescos, Town Hall, Basle (1521–30); Designs for glass windows, Adam and Eve (1517), *Last* Supper, 8 Scenes from Passion, Dead Christ (1521), Christ crowned with Thorns, Mater Dolorosa, Fragments (7) of Frescos in Town Hall, Basle Museum; Birth of Christ and Adoration of Magi, Cathedral, Freiburg in Breisgau; SS. George and Ursula, Altarwings (1522), Carlsruhe Gallery; Madonna and Saints (1522), Solothurn Gallery; *Madonna* of Burgomaster Meyer (1526), Princess Charles of Hesse, Darmstadt; do., copy with changes, Dresden Gallery; Male Portrait (1515 ?), Darmstadt Museum; Portrait of B. Amerbach (1519), Basle Museum; do. of Domherr Angerer (1519), and three others, Ferdinandeum, Innsbruck; Portraits of Erasmus, Longford Castle, England (1523), Louvre and (2) Basle Museums, Parma Gallery; Portraits of Man and Wife (1525), Vienna Museum; *Lais* Corinthiaca (1526), do. as Venus with Cupid, Holbein's Wife with two Children, Male Portraits (4), Basle Museum; Archbishop Warham (1527), Lambeth House; duplicate, Louvre; Male Portrait, do. (1527), Thomas Godsalve and his Son John (1528), Dresden Gallery; Sir H. Guilford, Windsor Castle; Nicholas Kratzer, and Sir Henry Wyatt, Louvre; Sir Bryan Tuke, Grosvenor House, London; do., Old Pinakothek, Munich; Hans of Antwerp, Goldsmith (1532), Windsor Castle; George Gisze (1532), two others (1533, 1541), Berlin Museum; Artist's Family, Portrait of a Lady, Male Portraits (3), Cassel Gallery; The Ambassadors (1533), Lord Radnor, Longford Castle; Derick Born (1530), Old Pinakothek, Munich; do. (1533), Windsor; Deryck Tybis (1533), Vienna Museum; Rob-

ert Cheseman (1533), Hague Museum; Melanchthon, Edward, Prince of Wales (1538), Hanover Gallery; Henry VIII., miniature, Althorp House; Ambrose of the Steelyard (1533), Brunswick Museum; English Lady and Gentleman (1534), Ambras Collection, Vienna; Lady Vaux (1539), Prague; replica, Hampton Court; Southwell (1538), Uffizi; The Goldsmith Hubert Morrett (1538), Dresden Gallery; Anne of Cleves (1539), Louvre; Duke of Norfolk (1539), Windsor; Male Portraits (1541), Vienna Museum; do. (1542), and Female Portrait, Hague Museum; Portrait of Holbein (1542), Uffizi, Florence; do. of Hieronymus Sulczer (1542), Butts, Pole Carew Collection; Lady Jane Seymour, John Chambers, Female Portrait, Vienna Museum; Family of Count Valkeniers at Prayers, Portrait of a Professor, Historical Society, New York; Male Portraits, Gotha, Königsberg, Madrid, and Weimar Museums, Kunsthalle, Hamburg.

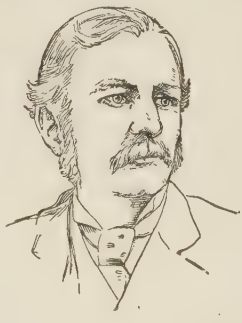


—Allgem. d. Biogr., xii. 715; Cundall, Hans Holbein (London, 1879); Dohme, 1[1], xiv. 47; Förster, Denkmale, i. 11; v. 13; vii. 17; do., Gesch., ii. 224; Grimm, Holbein's Geburtsjahr (Berlin, 1867); Kugler (Crowe), i. 198; Mantz, H. Holbein (Paris, 1879); Nagler, Mon., iii.; Schaefer, iii. 779; Woltmann, Holbein und seine Zeit (Leipsic, 1874–76); W. & W., ii. 462; Wornum, Life and Works (London, 1867); Christl. Kunstbl. (1870), 97; (1871), 177; Cornhill Mag., March, 1860; Edinburgh Review, April, 1867; Gaz. des B. Arts (1860), ix. 60, 270; (1869), i. 15, 366, 425; (1870), iv. 481, 516; (1879), xix. 86; xx. 13; (1880), xxi. 323; xxii. 525; Kunst-Chronik, vii. 206, 271; Zahn's Jahrbücher (1870), 147; Zeitschr. f. b. K., i. 198; ii. 63; iii. 12; vi. 349; vii. 28, 55; ix. 201; x. 315; xiv. 254; xvi. 99.

HOLFELD, DOMINIQUE HIPPOLYTE, born in Paris, Nov. 22, 1804, died there, Jan. 13, 1872. History painter, pupil of Abel de Pujol and of Hersent. His pictures, though graceful, are uninteresting. Medals: 3d class, 1841; 2d class, 1842. Works: Infant Jesus adored by Angels (1841); Rembrandt as a Child (1842); Parable of the Mustard Seed, Religious and Moral Education (1844); Virgin with Sleeping Infant (1846); Family Prayer (1852); Bread of Heaven (1855); Christ appearing to Disciples at Emmaus (1859); Happy Mother, First Principles of Education (1861); Choristers (1863); In the Name of the Father (1868).—Bellier de la Chavignerie, i. 773; Larousse.

HOLIDAY, HENRY, born in England; contemporary. Genre painter and sculptor. Works: Quiet Family Meal, Yellow Tulips, Breeze in St. George's Channel (1881); *Dante* and Beatrice (1883). Mr. Holiday's pictures have been chiefly exhibited at the Grosvenor Gallery. To the Royal Academy he contributed in 1881 a recumbent statue entitled Sleep; a bas-relief—Nymph and Cupid—in 1882; and in 1884, Jacob's Ladder.

HOLL, FRANK, born in London, July 4, 1845. Genre and portrait painter, son and pupil of F. Holl, engraver, and student of Royal Academy, where in 1863 he won the gold medal for the best historical painting, The Sacrifice of Abraham. In 1869, for his picture entitled The Lord Gave and the Lord hath Taken Away, he was awarded the two years travelling studentship, and went to Italy. His No Tidings from the Sea (1871) was painted for the Queen. Elected an A.R.A. in 1878, and R.A. in 1883. Works: Village Funeral (1872); Seat in a Railway Station (1873); Deserted (1874); Her First-Born (1876); Gone, Going Home (1877); Newgate—



Committed for Trial (1878) ; Gifts of Fairies, Daughter of the House, Absconded (1879) ; Home Again (1881) ; Did you ever kill Anybody, Father? (1884) ; and many portraits. —Meynell, 167 ; Art Journal (1876), 9 ; Meyer, Conv. Lex., xviii. 498.

HOLLAND, JAMES, born at Burslem, England, in 1800, died in London in 1870. Landscape and flower painter ; went to London in 1819, and devoted himself to flower painting, but after a visit to Paris in 1831 took up landscape painting. He made many sketching tours on the Continent, and exhibited at the Royal Academy, the Society of Painters in Water Colours, and the Society of British Artists, of the last two of which he was a member. Works : Nymwegen, Near Blackheath, and several in water colours, South Kensington Museum ; Port of Genoa, Liverpool Gallery ; Interior of Milan Cathedral, Tomb of the Scaligers at Verona, St. Mary's Chapel at Warwick, Views in Venice (6), Gresham College ; Greenwich Hospital, Bridgewater Gallery.

HOLLAND, Sir NATHANIEL DANCE, Bart., born in London in 1734, died at Carnborough House, near Winchester, Oct. 15, 1811. Real name Nathaniel Dance, son of George Dance, architect ; took name of Holland on his marriage with a wealthy widow in 1790, was an M. P. for many years, and created a baronet in 1800. Pupil in art of Frank Hayman ; spent eight or nine years in Italy, and on his return won success as a painter of portraits and of historical subjects. In 1768 he was one of the foundation members of the Royal Academy. Works : Portraits of Earl Camden, Lord Clive, Arthur Murphy, Lord North, National Portrait Gallery, London.—Redgrave ; F. de Conches, 311.

HOLLINS, JOHN, born in Birmingham, June 1, 1798, died in London, March 7, 1855. Subject and portrait painter ; went in 1822 to London, where, with the exception of two years spent in Italy (1825–27), he was a constant exhibitor. Elected an A.R.A. in 1842. Work : Lord Tenterden, National Portrait Gallery, London.—Cat. Nat. Port. Gal.

HOLM, PER DANIEL, born at Malingsbo, Dalecarlia, Sept. 11, 1835. Landscape painter, pupil of Nils Anderson and of Stockholm Academy, where in 1862 he received a medal ; visited the north of Scandinavia in 1864, and later, Düsseldorf, Munich, Carlsruhe, where he studied under Gude, and Paris. Works : View of Qvickjock in Lapland ; Saggatsen in Lapland ; From the Mountains of Westmanland (1869), Stockholm Museum.—Müller, 264.

HOLMBERG, AUGUST, born in Munich, Aug. 1, 1851. Genre painter, pupil of the Munich Academy under Wilhelm Diez, visited subsequently Berlin, Dresden, and Vienna, in 1875 Italy, and in 1878 Paris. His genre pieces are well composed and coloured. Works : Huntsman's Still Life ; Windmill in a Storm ; Difference of Opinion (1873) ; Choir in a Church at Florence, Tobacco College of Frederick William I. (1879) ; The Recovered Monogram (1880).—Müller, 264; Zeitschr. f. b. K., xviii. 403.

HOLSTEYN, CORNELIS, born at Haarlem about 1620. Dutch school ; history painter, son and pupil of Pieter (glass painter and engraver, born in Schleswig about 1580, died in Haarlem in 1662); flourished in Amsterdam about 1651, and was dean of the guild at Delft in 1661–62. Works : Triumph of Bacchus ; Lycurgus making his Nephew his Heir, Orphan Asylum, Amsterdam ; Pyramus and Thisbe, Parable of the Vineyard (1647), Haarlem Museum ; Bath-room, Cassel Gallery ; Angel commanding St. Philip to baptize Queen Candace's Chamberlain, Schleissheim Gallery.—Immerzeel, ii. 46 ; Kramm, iii. 714 ; Van der Willigen, 179.

HOLY CONVERSATION. See *Santa* Conversazione.

HOLY FAMILY, Mariotto *Albertinelli*, Palazzo Pitti, Florence ; wood, round, 2 ft. 9 in. diameter. The Virgin kneeling in adoration ; Jesus lying on ground, receiving a cross from a kneeling angel ; in back-

ground, to right, St. Joseph leading the ass from a stable; above, three angels singing

Holy Family, Federigo Baroccio, National Gallery, London.

from a scroll. Painted about 1503–6. Engraved by S. Martelli.—Gal. du Pal. Pitti, i. Pl. 1.; C. & C., Italy, iii. 486; Meyer, Künst. Lex., 219.

By Federigo *Baroccio*, National Gallery, London; canvas, H. 3 ft. 9 in. × 3 ft. The Virgin, seated in an apartment, with Jesus in her lap, clasps with her right arm St. John, who holds up a bird in his hand to protect it from a cat, watching it from left-hand corner; behind, at right, St. Joseph. Sometimes called Madonna del Gatto (of the Cat). Painted for Count Antonio Brancaleoni; belonged to Cesarei family of Perugia, and later (1805) to Buchanan and to Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery. Several old copies. Engraved by C. Cort (1577); A. Cardon; J. F. Leybold.

By Fra *Bartolommeo*, Palazzo Corsini, Rome; wood, H. 4 ft. 6 in. × 2 ft. 2 in.; signed, dated 1516. The Virgin, seated in a flowery meadow, holds Jesus, who struggles to cast his arms round the little Baptist's neck; St. Joseph looks on, smiling. A likeness between the Virgin and Raphael's portrait of Maddalena Doni in the Pitti warrants the assumption that this is the picture which Vasari says was painted for Agnolo Doni. Copy in Musée Fabre, Montpellier.—Vasari, ed. Mil., iv. 183; C. & C., Italy, iii. 468.

By Fra *Bartolommeo*, Panshanger House, England; wood, H. 3 ft. 5 in. × 4 ft. 3 in. The Virgin seated, holding Jesus, who is taking the reed cross from the infant St. John standing at right; at left, St. Joseph seated, smiling; background, a beautiful landscape with a bright horizon and a palm-tree. Painted about 1509, probably for Filippo Salviati. "The colouring," says Waagen, who considers this the finest picture of the artist, "is of extraordinary warmth and depth."—C. & C., Italy, iv. 449; Waagen, Treasures, iii. 10.

By Fra *Bartolommeo*, Palazzo Pitti, Florence; wood, H. 3 ft. 2 in. × 3 ft. The Virgin, seated, holds Jesus, who embraces the infant Baptist kneeling; behind, SS. Elizabeth and Joseph; background, a green curtain. An inverted replica, with changes, of the Holy Family of the Palazzo Corsini.

Holy Family, Fra Bartolommeo, Panshanger House, England.

Engraved by G. Rossi.—Gal. du Pal. Pitti, i. Pl. 29 ; C. & C., Italy, iii. 470.

By Sebastien *Bourdon*, Louvre ; canvas, H. 1 ft. × 10 in. The Virgin, seated, her left arm on a broken column, holds on her knees Jesus, to whom the infant, St. John, kneeling, offers a dove ; above, an angel with a crown of flowers. Engraved by Avril père in Musée français.—Larousse, viii. 78.

By *Correggio*. See *Madonna* della Cesta.

By *Domenichino*, Louvre ; canvas, H. 1 ft. 2 in. × 1 ft. 7 in. The Virgin, seated on the ground near a spring, at right, catches the water in a shell, while Jesus, whom she holds in her arms, takes fruit from the infant St. John ; behind them Joseph unloads the ass. Called also Madonna of the Shell (Vierge à la Coquille). Collection of Louis XVI. Engraved by Müller.—Musée royal, i.; Filhol, ii. Pl. 82 ; Landon, Vies, Pl. 104.

By *Garofalo*, Vatican, Rome. The Virgin, with Jesus standing in her lap, is seated in front of ruins ; at right, St. Joseph, standing ; at left, St. Catherine, kneeling, with palm-branch in hand ; in background, a city. Engraved by Gius. Morghen.—Vaticano descritto, vi. Pl. 80.

By *Giulio* Romano, Louvre ; wood, H. 4 ft. 10 in. × 3 ft. 6 in. The Virgin, seated under a tree in a garden, with Jesus on one knee ; he has one foot in his cradle, and turns to his mother as if to ask the meaning of the words Ecce Agnus Dei, which are on a scroll held by the infant St. John beside him ; behind, at right, St. Joseph leans in meditation on the fragment of an ancient altar. Painted for Cardinal Gonzaga.—Filhol, x. Pl. 662 ; Ch. Blanc, École romaine.

By Ludwig *Knaus*, Miss Catherine L. Wolfe, New York ; canvas, H. 4 ft. 6 in. × 3 ft. The Virgin, sitting, withdraws the veil from Jesus lying on her knees, while a little angel clasps his hands in adoration beside her ; above, cherubs descending from clouds lighted by the moon, and in background, St. Joseph, leading the ass, gazing upward at them. Painted in 1876. Photogravure in Art Treasures of America, i. 120.

By Bernardino *Luini*, Louvre ; wood, H. 1 ft. 8 in. × 1 ft. 6 in. The Virgin, half-length, sustains Jesus, who, standing on a pedestal, has his arm around her neck ; behind her, to right, is St. Joseph, leaning on a staff. Carefully modelled and delicately coloured.—Villot, Cat. Louvre.

By *Michelangelo*, Tribune of the Uffizi, Florence ; round, painted in tempera. The Virgin, kneeling, raises Jesus over her right shoulder and presents him to St. Joseph behind her. In background, various nude

Holy Family, Michelangelo, Tribune of the Uffizi, Florence.

figures, upright, recumbent, and seated. Painted in 1502–4 for Agnolo Doni. The only easel picture by Michelangelo the authenticity of which has never been doubted. —Vasari, ed. Mil., vii. 158 ; Lasinio, i. Pl. 43 ; Larousse, viii. 77.

By *Murillo*, Hermitage, St. Petersburg ; canvas, H. 9 in. × 7 in. St. Joseph standing with Jesus in his arms ; the Child stretches his arms toward the Virgin, who, seated on left near a basket, extends her arms to receive him ; in background, arches and carpenter's tools ; in foreground, a basket of tools. Duc de Tallard sale (1776), to M. de Thiers, 802 livres. Engraved by J. B. Tilliard.—Curtis, 172 ; Hermitage Cat.

By *Murillo*, Louvre ; canvas, H. 7 ft. 11 in. × 6 ft. 3 in. The Virgin, seated on a hillock, holds Jesus standing in her lap ; he receives a reed cross from St. John, who stands beside them, supported by St. Elizabeth, kneeling ; above, the Father and the Dove, surrounded by cherubs ; in foreground, a lamb. Sometimes called Vierge de Seville. Painted about 1670 ; in Collection of Louis XVI.; valued, inventory of 1816, 60,000 fr. Engraved by Boilly, Allais;

Holy Family, Murillo, Louvre.

lithographed by Weber, A. Demoine, A. Bry, A. Maurin, and others.—Ch. Blanc, École espagnole ; Curtis, 180.

By *Murillo*, Metropolitan Museum, New York ; canvas, 6 ft. 8 in. × 5 ft. 1 in. The Virgin, seated, on right, extends her hands to receive the Child, whom St. Joseph, standing, holds towards her ; at left of Virgin, a white dog lying on floor beside a basket of linen ; at left, a curtain. Bought about 1835 by Joshua Coit from Convent of Buena Muerte, Peru ; sold in 1843 to Henry Brevoort, New York, for $1,200 ; presented to Museum in 1874 by John Jacob Astor Bristed.—Curtis, 174.

By *Murillo*, formerly at Leigh Court, Somerset ; canvas, H. 3 ft. 6 in. × 3 ft. 2 in. The Virgin sitting, with Jesus asleep on her lap ; on right, St. Joseph standing under a tree ; both look at the Child. Calonne sale (1795), £535 10s. ; Henry Hope sale (1816), £320 5s. ; Leigh Court sale (1884), to Messrs. Agnew, London, for £3,150. Engraved by J. Heath.—Curtis, 174 ; British Gallery of Engraving (London, 1807) ; Waagen, Treasures, iii. 184.

By *Murillo*, National Gallery, London ; canvas, H. 9 ft. 6 in. × 6 ft. 10 in. Infant Jesus, standing on a ruined column in centre, gives one hand to Virgin, seated on his right, the other to St. Joseph, who kneels on his left, holding lilies ; above, the Father and the Dove, with three cherubs on each side. Formerly belonged to Marqués del Pedroso ; taken to England about 1810 ; bought for National Gallery, in 1837, from T. B. H. Owen, with Brazen Serpent of Rubens, for £7,356. Engraved by Bridoux ; C. McRae, the Father omitted.—Palomino, iii. 422 ; C. Bermudez, iv. 278 ; Buchanan, Memoirs, ii. 202 ; Edin. Review (No. 173), 208 ; Curtis, 170.

By *Murillo*, Duke of Rutland, Belvoir Castle, Leicestershire ; canvas, figures life-size. The Virgin, seated, holding Jesus, who is embraced by infant St. John standing before them ; behind, St. Joseph standing ; on right, a lamb ; background, landscape. Carried to England about 1729 by Colonel William Stanhope (Lord Harrington), on returning from his embassy to Spain. Considered by Waagen "one of the finest by the master in all England." — Waagen, Treasures, iii. 402 ; Curtis, 178.

By *Parmigianino*, Louvre ; wood, H. 1 ft. 4 in. × 1 ft. 1 in. The Virgin, seated in a rocky landscape, with Jesus on her knees ; the latter embraces the infant St. John, who is standing on a cradle ; behind, to right,

SS. Joseph and Elizabeth. Collection of Louis XIV. Engraved by Blomaert.—Villot, Cat. Louvre ; Filhol, ii. Pl. 121 ; Landon, Musée, i. Pl. 43.

By Sebastian del *Piombo*, Baring Collection, London ; wood, H. 3 ft. 2 in. × 3 ft. 6 in. A donor kneels before the Virgin, who rests one hand on his shoulder, while with the other she holds on her lap Jesus, who points to John Baptist with his cross, to the left ; to the right, St. Joseph asleep. Painted about 1512. Formerly in the Stratton Collection.—C. & C., N. Italy, ii. 324 ; Waagen, Treasures, ii. 172.

Holy Family (La petite Sainte Famille), Raphael, Louvre.

By *Raphael*, Louvre ; wood, H. 1 ft. 3 in. × 11 in. (La petite Sainte Famille). Jesus, standing in his cradle, leans across the Virgin's knees, and caresses the cheeks of St. John, whom St. Elizabeth, kneeling, presents to him ; background, landscape with ruins. Painted in Rome about 1517–18 ; given by Raphael to Adrian Gouffier, Cardinal de Boissy, papal legate in France in 1519 ; passed to Duc de Rouanez, and bought finally by Louis XIV. Engraved by Fr. Poilly ; P. Drevet ; W. de Gutwein ; J. B. L. Massard ; S. Simonneau ; A. B. Desnoyers ; and others. Probably painted by Giulio Romano, after Raphael's design.—Passavant, ii. 2, 63 ; Felibien, ii. 335 ; Gruyer, Vierges de Raphael, iii. 362 ; Cab. Crozat, i. Pl. 17 ; Landon, Musée, ii. Pl. 5 ; Villot, Louvre ; Filhol, i. Pl. 56.

By *Rembrandt*, Hermitage, St. Petersburg ; canvas, H. 2 ft. 2¾ in. × 3 ft. 4½ in. ; signed, dated 1645. The Virgin, seated in a rustic apartment, dressed in a red robe and dark-coloured skirt, holding a large open book on her knees, is raising the coverlet of a cradle in which Jesus lies asleep ; a fire, over which is a pot, burns on a hearth near her ; in background, St. Joseph chopping wood ; above, a group of angels hovering.—Smith, vii. 29.

By Sir Joshua *Reynolds*, National Gallery, London ; canvas, H. 6 ft. 5 in. × 4 ft. 9 in. The Virgin, holding the infant Christ, and Joseph seated at base of a stone pedestal under a tree ; at left, infant St. John with standard of the lamb ; background, a landscape. Painted for Mr. Macklin, who sold it to Lord Gwydyr ; purchased at his sale (1828) and presented to National Gallery ; copy by J. R. Powell at Somerley, seat of Earl of Normanton, which Waagen mistook for a genuine Sir Joshua. Engraved by W. Sharp (1792) ; G. Presbury in Jones's National Gallery.—Cat. Nat. Gal. ; Eng. Painters of Georgian Era, 4 ; Art Journal (1860), 359.

By *Rubens*, Blenheim Palace. See *Return* from Egypt.

By *Rubens*, Hermitage, St. Petersburg ; wood, H. 9½ in. × 13½ in. The Virgin seated on the ground, holding Jesus, who is caressing a lamb, across the neck of which St. John is standing ; behind, St. Elizabeth, standing. Engraved by Earlom. Formerly in Houghton Gallery.—Smith, ii. 156.

By *Rubens*, Hertford House, London ; wood, H. 4 ft. 2 in. × 3 ft. 1 in. Virgin and Child, with SS. Joseph, John, and Elizabeth. Formerly one of chief ornaments of the Belvedere Gallery, Vienna ; presented in 1784

by Emperor Joseph to M. Burtin, of Brussels; afterward in Lapeyrière Collection,

Holy Family, Rubens, Palazzo Pitti, Florence.

whence sold for 2,500 guineas; bought by Lord Hertford for 3,000 guineas.—Waagen, Treasures, ii. 157.

By *Rubens*, Palazzo Pitti, Florence; wood, H. 2 ft. 7 in. × 3 ft. 10 in. Jesus, lying in a cradle, caresses St. John, who stands behind it; the Virgin, in scarlet vest and blue mantle, is seated near, with her hand on the cover of the cradle; at her left, St. Elizabeth; behind her, St. Joseph. Taken to Paris by French; returned in 1815. Engraved by Vosterman; Langlois; Paradisi; C. Mogalli.—Musée français; Smith, ii. 143; Filhol, ii. Pl. 140; Gal. du Pal. Pitti, iv. Pl. 87.

By *Rubens*, Vienna Museum; wood, H. 7 ft. 4 in. × 11 ft. The Virgin, in a scarlet vest and blue mantle, is seated at the foot of a tree, with Jesus in her arms; before them, St. John held by his mother Elizabeth, at whose left stands Zachariah offering the Saviour a branch of fruit. Painted on covers of altarpiece of St. *Ildefonso*. Engraved by Deroy.—Smith, ii. 92.

By *Rubens*, Windsor Castle; canvas, H. 8 ft. × 8 ft. The Virgin, seated at left, supports Infant Jesus standing in her lap; Infant St. John stretches out his arms towards the Saviour, before whom St. John of Assisi bows in adoration; behind the Saviour St. Elizabeth, and at left Joseph. Replica (H. 5 ft. 8 in. × 6 ft. 7 in.), Leigh Court; at sale (1884), bought in at 5,000 guineas.—Waagen, Treasures, ii. 435; iii. 182; Smith, ii. 251.

By Andrea del *Sarto*, Hermitage, St. Petersburg. Autotype by Ad. Braun & Co., Paris.

By Andrea del *Sarto*, Louvre; wood, H. 4 ft. 7 in. × 3 ft. 5 in. The Virgin, seated on the ground, holds Jesus, who turns his head toward St. Elizabeth; the latter supports the infant St. John, who stands with his right hand raised towards heaven; behind the Virgin, two angels. From collection of Francis I. Old copy in Vienna Museum.—Landon, Musée, vi. Pl. 67; Villot, Cat. Louvre.

Holy Family, Andrea del Sarto, Louvre.

By Andrea del *Sarto*, National Gallery,

London; wood, H. 3 ft. 6 in. × 2 ft. 8 in. The Virgin seated, with the Child on her knees; Elizabeth with infant St. John seated at her right hand. Formerly in Palazzo Aldobrandino, Rome; taken to England in 1806, and passed through hands of Mr. Irvine and Mr. Buchanan to Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery.—Réveil, iv. 254.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, H. 4 ft. 1 in. × 3 ft. 3 in. The Virgin, kneeling, looks at Jesus, who smiles as he lies before her; behind him infant St.

Holy Family, Andrea del Sarto, National Gallery, London.

John standing. St. Joseph, to left, leans his head on his hand. Landscape background. Painted about 1521 for Zanobi Bracci. Engraved by Paradisi.—C. & C., Italy, iii. 576; Vasari, ed. Mil., v. 35; Gal. du Pal. Pitti, ii. Pl. 117.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, H. 4 ft. 6 in. × 3 ft. 3 in. Jesus, astride on the knee of the Virgin, who sits on the ground, turns to infant Baptist, supported by St. Elizabeth; in foreground a reed cross. "Perfectly handled in Andrea's fused transparent manner" (C. & C.). Painted about 1529 for Ottaviano de' Medici. Ancient copy in Dulwich Gallery, St. Joseph being added. This figure, different in style, recalls the manner of Vasari, Andrea's scholar. Engraved by Guzzi.—C. & C., Italy, iii. 576; Vasari, ed. Mil., v. 51; Gal. du Pal. Pitti, iv. Pl. 114; Richter, Cat. Dulwich Gal., 151.

By Girolamo *Savoldo*, Turin Gallery; canvas, H. 3 ft. × 4 ft. 6 in.; signed, dated 1527. The Virgin, with hands joined, behind a cradle or cushion on which Jesus is lying; at left a donor—a man in a furred cloak—lifting a cloth from the waking Child; at right, St. Francis, in prayer. Replica, long attributed to Pordenone, at Hampton Court, in which a second donor, a woman, is substituted for St. Francis.—C. & C., N. Italy, ii. 427; Law, Hist. Cat. Hampton Court, 43.

By Andrea *Solario*, Casa Poldi, Milan; wood, figures one-fifth life-size; signed, dated 1515. The Virgin, sitting, holding Jesus, to whom Joseph is presenting fruit; in background, the ass in a glade.—C. & C., N. Italy, ii. 59.

By *Titian*, Louvre; canvas, H. 2 ft. 8 in. × 3 ft. 6 in. The Virgin, seated under a tree to the left, holds Jesus on her lap; St. John coming forward with his lamb and St. Joseph looking on; in distance a servant leads the ox and ass, and two angels in the air carry the cross; landscape background. Painted in 1530; belonged to Cardinal Mazarin, bought of his heirs for Louis XIV. Replica of Titian's time in Escorial; another from Orleans Gallery, now in Holford Gallery, London; engraved by Teniers, considered by Waagen and Mündler superior to that in Louvre; others in Royal Institution, Liverpool, and Modena Gallery; later adaptations in Stockholm and Berlin Galleries. —C. & C., Titian, i. 341; Vasari, ed. Mil., vii. 429; Waagen, Treasures, ii. 194; Mündler, Essai, 207; Ch. Blanc, École venitienne.

By Paolo *Veronese*, Uffizi, Florence; canvas, figures life-size, half-length. The Virgin seated, with Jesus asleep in her lap; at

right, infant St. John kissing the foot of the child; behind him, Joseph restraining him with one hand; at left, St. Catherine, making a gesture as if of silence. Bought in 1654 by Cardinal Leopoldo de' Medici, from collection of Paolo del Sera, Venice; placed in Uffizi in 1798.—Lasinio, Gal. de Florence, i. Pl. 71; Ridolfi, Marav., i. 325; Molini, Gal. di Firenze, ii. 85; Soc. Ed. and Paris, Gal. di Firenze, Pl. 83.

Attributed to Leonardo da *Vinci*, Hermitage, St. Petersburg; wood, H. 1 ft. 8 in. × 1 ft. 3 in. Composition similar to the *Madonna* of the Bas-relief, but infant St. John is omitted, and a young woman reading takes the place of Zacharias. This young woman is commonly called St. Catherine; it is probably a portrait of the sister-in-law of Leo X., who became the wife of Giulio de' Medici in 1518. Painted after 1490; belonged to Dukes of Mantua, and was lost when their palace was pillaged by the Germans. About 1770–77 it came into possession of Abbé Salvadori, secretary of Count Firmian, then Governor of Mantua. He concealed it, lest he should have to return it to the palace, and after his death it was sold by his heirs to agents of Catherine II. —Heaton, 232; Rigollot, Hist. des Arts, etc., i. 272; Kugler, ii. 283; Gal. de l'Hermitage; Vasari, ed. Mil., iv. 63.

HOLY FAMILY—DEL BACINO, or DELLA CATINA (of the Basin), Giulio *Romano*, Dresden Gallery; wood, H. 5 ft. 4 in. × 4 ft. The Virgin, three-quarters length, standing, holding Jesus, who stands in a basin, into which the infant St. John is pouring water from a vase; at left, St. Elizabeth with a towel; at right, in background, head of St. Joseph. Painted for Duke Federigo of Mantua, who gave it to his mistress, Isabella Buschetta; purchased from Modena by Augustus III. Engraved by M. Ferry; G. G. Hipart.—Vasari, ed. Mil., v. 545; Hübner, Dresden Gallery, i. 2; Morelli, 212; W. & W., ii. 677.

HOLY FAMILY WITH THE BEARDLESS JOSEPH (Joseph imberbe), *Raphael*, Hermitage, St. Petersburg; wood, transferred to canvas, H. 2 ft. 3 in. × 1 ft. 9¾ in. Figures half-length. The Virgin seated in a marble hall, with Jesus on her knee; St. Joseph standing near, resting both hands upon a staff; on the right, a landscape through an arched window. Painted in 1506 probably for Guidobaldo da Montefeltro, though C. & C. think it cannot be

Holy Family, Del Bacino, Giulio, Romano, Dresden Gallery.

the picture of the Urbino inventory, but may be the second one painted for Taddeo Taddei, said to have belonged in 17th century to Duc d'Angoulême in Paris; sold to one Barroy, and finally came into the Crozat Collection; bought of Crozat by Empress Catherine. Engraved by J. Chereau; C. W. Ketterlinus; A. Pistchalkine.—Vasari, ed. Mil., iv. 322; Passavant, ii. 44; C. & C., Raphael, i. 284; Gaz. des B. Arts, xvii. (1864), 317; xix. (1879), 187; Cab. Crozat, i. Pl. 30; Gruyer, Vierges de Raphael, iii. 272; Descr. de l'Ermitage, Pl. 1; Réveil, xi. 769.

HOLY FAMILY, CANIGIANI (della Casa Canigiani), *Raphael*, Munich Gallery; wood,

H. 4 ft. × 3 ft. 3 in.; signed. The Virgin, seated in a meadow at right, with a book in her left hand, supports Jesus with the other; he, resting upon her knee, with one foot on the ground, reaches toward the infant St. John, who is sustained at left by St. Elizabeth, kneeling; behind, St. Joseph, standing, leaning on his staff, completes the pyramidal group; background, a landscape. Painted

Canigiani Holy Family, Raphael, Munich Gallery.

about 1506 for Domenico Canigiani, of Florence; passed into hands of the Medici, and given by Cosmo III. to his daughter, Anna Maria Luisa, on her marriage in 1690 with Johann Wilhelm, Elector Palatine; transferred to Munich from Düsseldorf Gallery, whence sometimes called Düsseldorf Madonna. Much repainted; the angels in the sky were so much injured by a restorer named Colin, that Krahe, director, caused them to be painted out. Sketches in Albertina Collection, Vienna, and in Duc d'Aumale's Collection, Chantilly. Copy in Corsini Gallery, Florence, formerly in Casa Rinuccini, Florence; probably by a disciple of Raphael, though landscape looks like the work of a Fleming. Another copy in sacristy of S. Frediano, Florence. Engraved by Bonasone, René Boirin, Calendi, Prestel, Cossé, K. Russ, Carl Hess (1804), S. Amsler (1836). —Vasari, ed. Mil., iv. 326; Passavant, ii. 53; Müntz, 191; C. & C., Raphael, i. 294; Gruyer, Vierges de Raphael, iii. 282; Kugler (Eastlake), ii. 420.

HOLY FAMILY—DEL CORDERO (of the Lamb), *Raphael*, Madrid Museum; wood, H. 11½ in. × 8 in.; signed, dated 1507. The Virgin, half kneeling, holds Jesus on a lamb; St. Joseph, standing and leaning on his staff, looks on; background, landscape with castle on a hill and church on low ground, with flight into Egypt, very small figures. Painted in Florence; long unnoticed in Oratorio of the Escorial until one day Don Sebastian, the Infante, examining it, was surprised to find Raphael's signature. A fine copy of Raphael's time sold in 1840 by Signor Baldeschi, of Rome, for 12,000 scudi, to Count Castelbarco, of Milan, who sold his collection in Paris in 1870. Many other copies. Engraved by R. Morghen; Sadeler.—C. & C., Raphael, i. 337; Passavant, ii. 55; Müntz, 188; Gruyer, Vierges de Raphael, iii. 296; Madrazo, 184.

HOLY FAMILY—DEL DIVINO AMORE (of Divine Love), attributed to Raphael, but probably by Giulio *Romano*, Naples Museum; wood, H. 1 ft. 11 in. × 1 ft. 7 in. The Virgin sitting with clasped hands; Jesus on her lap, with right hand raised as if blessing St. John, who kneels, holding a cross; behind is St. Elizabeth seated, and in the background Joseph. Painted about 1513 for Leonello Pio da Carpi; in possession of Cardinal Ridolfo Pio da Carpi in 1558; thence passed to Farnese family and was taken to Parma, whence carried to Naples by King Ferdinand I.; in 1805, on the approach of the French, Queen Caroline took it with her to Palermo, Vienna, and Constantinople, and finally brought it back to Naples. Original sketch in Naples Museum. Engraved by Marc Antonio, with variations, from an original sketch. Passavant mentions many

copies, one in St. Petersburg attributed by Waagen to Raffaello dal Colle, though others believe it to be the original; but Kug-

Holy Family of Francis I., Raphael, Louvre.

ler thinks the Naples picture a genuine Raphael.—Vasari, ed. Mil., iv. 348; Passavant, ii. 121; Gruyer, Vierges de Raphael, iii. 323; Kugler (Eastlake), ii. 375.

HOLY FAMILY OF THE DOG. See *Holy* Family del Pajarito.

HOLY FAMILY OF FRANCIS I., *Raphael*, Louvre; wood, transferred to canvas, H. 6 ft. 6 in. × 4 ft. 7 in.; signed, dated 1518. The Virgin, bending forward, is raising Jesus from the cradle; at left, SS. Elizabeth and John kneeling; on right, behind the Virgin, Joseph in contemplation; on left, two angels, one with crossed arms, the other scattering flowers. Painted in Rome for Lorenzo de' Medici, who presented it, with the large St. *Michael* of the Louvre, to Francis I. of France, in hope of gaining his support in his pretensions to the Duchy of Urbino. Much of it painted by Giulio Romano. Many copies. Engraved by G. Edelinck; Virg. Solis; Richomme; G. Rousselet; P. Drevet; J. Chereau; Poilly.—Vasari, ed. Mil., iv. 389; v. 525; Gruyer, Vierges de Raphael, iii. 393; Passavant, ii. 257; Filhol, x. Pl. 709; Landon, Musée, i. Pl. 31; Klas. der Malerei, i. Pl. 34; Musée royal, ii.; Cab. Crozat, i. Pl. 5.

HOLY FAMILY—DEL LAGARTO, *Raphael* (?), Madrid Museum; wood, H. 4 ft. 9 in. × 3 ft. 8 in. The Virgin seated under an oak, with one arm resting on an antique altar decorated with bas-reliefs, sustains Jesus on her knees with the other; he looks up into her face and bends forward to put his arm round St. John, who stands near offering him a scroll inscribed "Ecce Agnus Dei;" each child rests one foot on a cradle; on right, St. Joseph, leaning upon the altar. Probably painted about 1517 by Fr. Penni after a design by Raphael. In Royal Alca-

Holy Family—del Lagarto, Raphael (?), Madrid Museum.

zar, Madrid, time Charles II.; removed by Philip V. to Palace of S. Ildefonso, thence by Charles III. to new Palace. Taken to Paris;

returned to Madrid in 1822. Many copies: one by Giulio Romano in Palazzo Pitti, Florence, has a lizard in foreground, whence called Madonna della Lucertola; another, attributed to same, at Hampton Court, without lizard, called M. della Quercia (of the Oak), a name applied sometimes also to the Madrid example. Engraved by G. Bonasone, Diana Mantovana, Ag. Carracci (etching), Carattoli, and others.—Gruyer, Vierges de Raphael, iii. 382; Passavant, ii. 249; Madrazo, 194.

HOLY FAMILY OF THE LAMB. See *Holy* Family del Cordero.

HOLY FAMILY OF LORETO, *Raphael*, original lost; figure to knees, life-size. Virgin, standing behind couch of Jesus, lifts the veil which covers him; St. Joseph, leaning on a staff, behind in contemplation. Painted in Rome about 1512–13 by order of Cardinal Riario for S. M. del Popolo; supposed to have been given in 1717 to the shrine of Loreto, whence its present name. It disappeared at the close of the last century, and is only known now through its many copies. Discovery of original often announced, but without good evidence. Poor copy in Louvre; better example lately placed in South Kensington Museum by Dr. Axell Lamm, of Stockholm. This is probably the copy mentioned by Passavant as "peu remarquable," in the possession of the sculptor Bystroem at Stockholm. Engraved by Michele Lucchese (1553); Paulus Caronni.—Vasari, ed. Mil., iv. 339; Passavant, ii. 100; Müntz, 375; Gruyer, Vierges de Raphael, iii. 310; Springer (Dohme 2ii.), 191; Filhol, iv. Pl. 230.

HOLY FAMILY OF NAPLES. See *Holy* Family del Divino Amore.

HOLY FAMILY OF THE OAK. See *Holy* Family—del Lagarto.

HOLY FAMILY—DEL PAJARITO (of the Bird), *Murillo*, Madrid Museum; canvas, H. 4 ft. 9 in. × 6 ft. 2 in. St. Joseph, seated in a room, supports Jesus, who stands at his right holding a goldfinch, with which he amuses a dog sitting before him; on left, the Virgin looking on while winding yarn from a reel. Called also Sacra Familia del Perrito (of the Dog). From Palace of S. Ildefonso; carried by the French to Paris, where injured by cleaning and repairing. Engraved by J. A. S. Carmona; B.

Holy Family—del Pajarito, Murillo, Madrid Museum.

Gallart; etched by B. Maura; lithographed by L. Zoellner; A. Lemoine; J. Vallejo.—Curtis, 172; Madrazo, 466.

HOLY FAMILY OF THE PALM (Vierge au Palmier), *Raphael*, Bridgewater House, London; wood, transferred to canvas; round, 3 ft. 4 in. diameter. The Virgin, seated under a palm, holds Jesus astride of her knee by means of her veil, one end of which is swathed around his body; St. Joseph, on one knee, offers flowers to the child, who stretches out both hands to receive them. Probably the second of two painted in Florence in 1506 for Taddeo Taddei. Belonged before 1680 to Countess de Chiverni in Paris, then to Marquise d'Aumont, who sold it for 5,000 livres to M. de la Noue; from his collection passed to President Tambonneau, and thence to the Orleans collection, at the sale of which (1798) bought by Earl of Bridgewater for £1,200. Two vertical splits in the panel have necessitated repainting. Drawing in the Louvre. Copied by Philippe de Champagne for the Abbey of Port Royal. Engraved by E. Rousselet (1656), Jean Reymond, Felix Massard, and Achille Martinet (1844).—Vasari, ed. Mil., iv. 321; Passavant, ii. 38; Müntz, 188; C.

& C., Raphael, i. 285 ; Gower, Hist. Gal. of England (London, 1881) ; Felibien, Entretiens, i. 228 ; Gruyer, Vierges de Raphael, iii. 259 ; Waagen, Treasures, ii. 26 ; Cab. Crozat, i. Pl. 23.

HOLY FAMILY — LA PERLA (The Pearl), *Raphael*, Madrid Museum ; wood, transferred to canvas, H. 4 ft. 9 in. × 3 ft. 10 in. The Virgin, sitting near a cradle, holding Jesus on her knees ; he has one foot on the cradle, and is reaching for fruits which

Holy Family—La Perla, Raphael, Madrid Museum.

St. John, dressed in a sheep skin, presents him ; on right, St. Elizabeth kneeling ; in background, St. Joseph among ruins. Painted about 1517 for Federigo II., Gonzaga, Duke of Mantua, according to Passavant, but probably identical with the Nativity described by Vasari as painted for Bishop Lodovico da Canossa ; passed from Canossa family, Verona, to Duke of Mantua, and sold in 1628 to Charles I. of England ; bought after Charles's death, for £2,000, by Don Alonzo de Cardeñas, Spanish Ambassador, for Philip IV. of Spain, who is said to have exclaimed when he saw it : "This is the pearl among my pictures!" Carried in 1813 to Paris, where transferred to canvas ; returned to Madrid in 1822. Many copies. Engraved by Gio. Baptista Franco, L. Vorsterman, and others. The M. della Gatta, by Giulio Romano, Naples Museum, is a repetition of the Perla, with a change of accessories ; derives its name from the cat (gatta) crouching at St. Elizabeth's feet. Engraved by G. B. Franco ; L. Vorsterman. Giulio Romano had perhaps some hand in painting the Perla.—Gruyer, Vierges de Raphael, iii. 348 ; Passavant, ii. 250 ; Kugler (Eastlake), ii. 375 ; Vasari, ed. Mil., iv. 351 ; Müntz, 513 ; Springer, 351 ; Gaz. des B. Arts, xviii. (1878), 211 ; Madrazo, 192.

HOLY FAMILY WITH SAINTS, *Bagnacavallo*, Bologna Gallery ; wood, H. 6 ft. 2 in. × 4 ft. 5 in. The Virgin, seated ; Jesus, standing in his cradle, leans across her lap to reach flowers offered by St. Joseph ; behind, standing, SS. Benedict, Mary Magdalen, and Paul ; in background, the nativity. Formerly in S. M. Maddalena, Bologna. Engraved by G. Asioli.—Pinac. di Bologna, Pl. 16.

HOLY FAMILY WITH ST. ZACHARIAS. See *Madonna* with Cherries.

HOLZER, JOHANN EVANGELIST, born at Burgeis, Tyrol, in 1709, died at Clemenswerth, Hanover, July 21, 1740. German school ; history and portrait painter, pupil at Meran of Nicholaas Auer ; went afterwards to Augsburg, where he worked conjointly with Johann Geo. Bergmüller, and later independently in oil and fresco. Works : Finding of the Cross, Sketch to Mythological Fresco Painting in Augsburg, Faith, Hope and Love, Emperor Heraclius divesting himself of the Purple, Artist's Portrait, Ferdinandeum, Innsbruck ; Ecce Homo ; Peasant Wedding ; Two Altarpieces, Dominican Church, Augsburg ; Fall of Angels, Jesuit Church, ib. ; Portrait of Elector Clemens of Cologne (1740).—Allgem. d. Biogr., xiii. 27 ; Wurzbach, ix. 248.

HOLZER, JOSEF, born in Vienna, March 20, 1824, died there, Jan. 17, 1876. Landscape painter, pupil of the Vienna Academy,

first under Klieber, then under Thomas Ender and Franz Steinfeld; travelled (1846) in Germany, Switzerland, and Belgium, and went in 1856 for three years to Munich. His landscapes show deep feeling for nature and poetical sentiment, delicate treatment and good drawing, but somewhat dull and hard colouring. Member of the Vienna and Venice Academies. Works: Quiet Wood-Nook, Emperor of Austria; Stag-Hunt; In the Wiener Wald; View in the Ramsau; In the Beech-Grove; View in Carpathian Mountains (2) (1854); Wood Landscape (1859); Landscape with Oaks, Vienna Museum.—Kunst-Chronik, xi. 833; Wurzbach, ix. 250.

HOLZHAB, ADOLF, born in Zürich in 1835. Architecture and landscape painter, pupil of Düsseldorf Academy under Gude and Pulian; travelled through the Rhine countries, Southern Germany, Belgium, Holland, France, and Italy. Works: View near Tangermünde, Säg Alp on Reichenbach, Mediæval Town on North Sea, Zürich Gallery; Costumes in Switzerland; Ruin of Convent in Black Forest; Town of Leuk and the Gemmi; The Wetterhorn.—Müller, 265.

HOMER, APOTHEOSIS OF, Dominique *Ingres*, Louvre, Paris; canvas, H. 12 ft. 8 in. × 16 ft. 10 in.; signed, dated 1827. Homer, seated, with figures representing the Iliad and the Odyssey at his feet, is crowned by Fame, and receives the homage of all the great men of Greece, of Rome, and of modern times. Painted for a ceiling of the Musée Charles X., Louvre, but replaced now by a copy. Paris Exposition, 1855; afterwards in Luxembourg. Engraved by A. Martinet. Original sketch also in Louvre. —Villot, Cat. Louvre; Ch. Blanc, Life, 91; Larousse, i. 497.

HOMER AND THE GREEKS, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase hall. Homer, in a boat steered by the Cumæan Sibyl, approaches the shores of Greece while Thetis and the Nereids rise from the sea to listen to his song; on the shore are gathered the great men of Greece—Orpheus in the centre, then Hesiod, Æschylus, Sophocles, Euripides, Aristophanes, and Pindar; Phidias, and other sculptors and painters; the prophet Bacis, and Solon, Pericles, and Alcibiades, while from forest and field the people approach to partake of the new culture.

HOMER AND HIS GUIDE, Adolphe *Bouguereau*, Mrs. A. T. Stewart, New York; canvas. The blind bard, led by a boyish guide, is attacked by dogs set on by rude Ionian shepherds; in the background, the curs rush on in full cry, but one, in the foreground, which has reached the poet, has come under his influence, and fawns upon him in submission. Salon, 1874. —Art Treas. of Amer., i. 44.

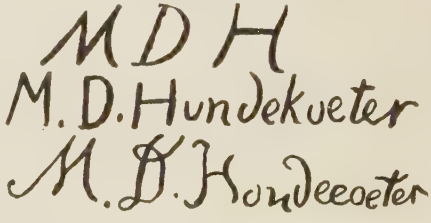
HOMER, WINSLOW, born in Boston, Mass., Feb. 24, 1836. Genre painter, pupil of the National Academy and of F. Rondel. During the civil war sketched for Harper's and other periodicals, and also painted works in oil and water-colours. Elected an A.N.A. in 1864, and N.A. in 1865. Member of Society of Painters in Water Colours. Has visited Europe, and in 1884–5 made a sketching tour in the West Indies. Studio in New York. Works in oil: *Prisoners* from the Front; Cotton Pickers; Home, Sweet Home; Zouaves Pitching Quoits; Bright Side; As You Like It; Milking-Time; In the Field; Snap the Whip (1876); Rab and the Girls, Breezing Up, Charles Stewart Smith, New York; Sundown, Upland Cotton (1879); Visit from the Old Mistress, Sunday Morning (1880); Coming Away of the Gale (1883); Uncle Ned's Happy Family, Life-Line (1884). Water-colours: Fly-Fishing; Gardener's Daughter; After the Bath; In the Garden; Manchester Coast; Launching

of a Boat, Wrecking of a Vessel (1884).—Sheldon, 25.

HOMME AU GANT (Man with a Glove), *Titian*, Louvre; canvas, H. 3 ft. 4 in. × 2 ft. 11 in.; signed. A young man, dressed in black, holding a glove in left hand. A noble portrait of Titian's middle period. Copy in Brunswick Gallery. Belonged to Louis XIV.—C. & C., Titian, ii. 421.

HONDECOETER, GILLIS D', born at Antwerp, died at Amsterdam (?) after 1637. Flemish school; landscape and bird painter, pupil at Utrecht of Roelant Savery, and at Amsterdam of David Vinckeboons; a descendant of the Brabantine Marquises of Westerloo. At first painted portraits; removed to Amsterdam, where he lived already in 1615, and contracted a second marriage in 1628. Works: Mountainous Landscape, Berlin Museum; do. (1609), Schleissheim Gallery; Bird Concert, Cassel Gallery; do. (1620), Fürstenberg Gallery, Donaueschingen; Dead Birds (1655? attributed), Rotterdam Museum.—Allgem. d. Biogr., xiii. 67; Kramm, iii. 717; Meyer, Gem. köngl. Mus., 209.

HONDECOETER, MELCHIOR D', born in Utrecht in 1636, died in Amsterdam, April 3, 1695. Dutch school; animal painter, son and pupil of Gysbert H., and of his uncle, Jan Baptista Weenix. Painted birds with singular truthfulness, and had a poetic feeling for their varied habits. In 1659–63 member of Hague guild; in 1688 took the freedom of Amsterdam. Works: Birds in a Park, White Turkey, Peacock and Turkey, Louvre; Crow stripped of Borrowed Feathers (1671), Menagerie of Prince William III. at Loo, two others, Hague Museum; Floating Feather, Hen defending Chickens, Parrots and Other Birds, Dead Birds, Birds and Hare, four others, Amsterdam Museum; Peacock and Poultry in a Park (1672), Cock Crowing, Still Life, Brussels Museum; Foreign Water-Fowl, Berlin Museum; Noah's Ark, Vessel with Fish (1661), Brunswick Museum; Poultry Yard (1668), Cock-Fight, do. (1686), Carlsruhe Gallery; White Peacock and other Fancy Birds, Cock-Fights (2), Cassel Gallery; Chickens, do. and Cock defying Bird of Prey, Bird Concert, Dead Game-Birds by a Gun, Dresden Museum; Domestic Poultry, Städel Gallery, Frankfort; do., Cologne, Gotha (3), Hanover, Leipsic, Stuttgart (3), Vienna (2) Museums, Palazzo Pitti, Florence, Venice Academy, Copenhagen and Oldenburg Galleries, National Gallery, London (2), Liverpool Institution, Leuchtenberg Gallery, St. Petersburg; Cock-Fight, Cock and Hen defending Chickens against Turkey, Barn Yard, Old Pinakothek, Munich; Water-Fowls (2), Dead Game and Hunting Implements (2), Bird Park, Schleissheim Gallery; Cock-Fight (1668), Hen Family, Turkish Ducks, Dead Poultry (1678), Poultry Yard (1681), Schwerin Gallery; Poultry Yard, Pelican, Cassowary, etc., Dead Game, Hermitage, St. Petersburg.—Allgem. d. Biogr., xiii. 67; Burger, i. 161, 280; Immerzeel, ii. 47; Kramm, iii. 717; Kugler (Crowe), ii. 457; De Stuers, 50.



HONDIUS, ABRAHAM, born in Rotterdam in 1638, died in London in 1695. Dutch school; animal and genre painter; went early to London, where he painted bear and boar hunts, conflagrations, and nocturnal gatherings by torchlight. The truthfulness, boldness, and vigour of this master would give him a high place were

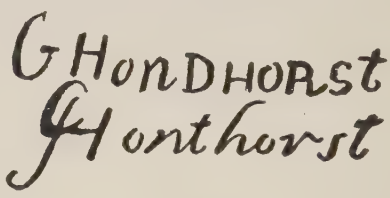
his drawing correct and his colouring more harmonious. Works: Sow defending her Young, Rotterdam Museum; Christ as Gardener (1662), Oldenburg Gallery; Nocturnal Carnival Scene in Rome (1660), Dogs starting Swan (1670), do. chasing Water-Fowl (2), Bear-hunts (2), Schwerin Gallery; Boar-hunt (1661), Dresden Museum; Wounded Heron pursued by Dogs, Avignon Museum; Starting for the Chase, Uffizi, Florence; Wild Boar attacked by Dogs, Bear do., Rotterdam Museum; Swan attacked by Dogs, Glasgow Gallery; Party of Ladies and Officers (1668), Guard-House, Bear-Hunt, Stag-Hunt, Hermitage, St. Petersburg; Boar-Hunt, New York Museum.—Allgem. d. Biogr., xiii. 69; Kugler (Crowe), ii. 455; Burger, ii. 313; Immerzeel, ii. 48.

HÖNINGHAUS, ADOLF, born at Crefeld, Rhenish Prussia, in 1811. Landscape painter, pupil of Düsseldorf Academy under Schirmer; went in 1843 to Italy, where he studied from nature four years; removed to Dresden in 1853. Works: View of Terracina (1851), Düsseldorf Gallery; St. Peter's and the Vatican (1852), Cologne Museum. —Müller, 265.

HONORIUS, Jean Paul *Laurens*, D. O. Mills, New York; canvas, H. 6 ft. × 4 ft. The Emperor Honorius, son of Theodosius the Great, who became Emperor of the West on the death of his father, A.D. 395. Represented crowned, in a purple robe, seated upon a throne, with the sword of state in his right hand, and his left hand resting on the globe crested with Victory. Salon, 1880. —Art Treas. of Amer., ii. 110.

HONTHORST, GERARD VAN, born at Utrecht, Nov. 4, 1590, died there, April 27, 1656. Dutch school; history, genre, and portrait painter, pupil of Abraham Bloemart, but spent several years in Rome, where he studied the pictures of Caravaggio, and found a patron in the Marchese Giustiniani. As he painted many night scenes lighted by torches or candles, he was surnamed Gherardo dalle Notti. After his return he worked (1619–20) at the court of King Frederic in Prague, later for Charles I. in England, where in 1628 he executed portraits and historical paintings for the Banqueting Hall, Whitehall. He was free of the Utrecht guild in 1623, and at The Hague in 1637. In 1645–50 he worked chiefly for the princes of Orange, but also painted a series of pictures from Danish history for the King of Denmark, and in his later years a number of portraits for Frederick William, Elector of Brandenburg. His early pictures are preferable to those painted after his journey to Italy (1612–15), where he imitated Caravaggio and Correggio in his night pieces, Rubens in his historical paintings, and Mierevelt in his portraits. He worked very rapidly. His numerous works are markedly realistic, show skilful arrangement, good drawing, and powerful chiaroscuro, but they are deficient in elevation. Works: Lute-Player (1614), Concert (1624), Pilate washing his Hands, Young Shepherd, Triumph of Silenus, Man tuning Mandoline, two portraits, Louvre; St. Mary Magdalen, Bordeaux Museum; Soldier sleeping on a Drum, Aremberg Gallery, Brussels; Portrait of Stadhouder Willem II., Portraits of two young Princesses (1653), do. of Frederic William I. Elector of Brandenburg and Louise Henriette of Nassau, do. of Prince Frederik Hendrik and Wife, Nude Child plucking Pears, Hague Museum; Merry Musician, Portrait of Princess Amalia van Solms (1650), do. of Prince Frederik Hendrik, do. of Prince Willem II. (2), Museum, Amsterdam; Maria de' Medici (1638), New Town Hall, ib.; Tête-à-tête, Soldier—Male Portrait (1647), Rotterdam Museum; Singer,

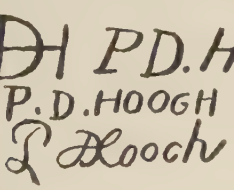
Haarlem Museum ; Flea-hunt by Candlelight, Basle Museum ; Liberation of Peter, Esau selling his Birthright, Backgammon (1624), Berlin Museum ; Boy with Flute, Musical Party, four others, Brunswick Museum ; Man with Wine-Glass, Carlsruhe Gallery ; Old Woman weighing Money, St. Cecilia at the Organ with Angels Accompanying, Satyr and Old Woman, Magdalen Penitent, Musical Entertainment, Cassel Gallery ; Nativity, Cologne Museum ; Queen Margaret and King Albrecht (1690), Family Concert, Rich Old Man with his Son, Diana adorned by her Nymphs (1650), Female Portrait, Copenhagen Gallery ; Christ with Nicodemus at Night, Portrait of Princess Sophie of the Palatinate, Lute-Player Singing, Male Portrait, Female do. (1641), Darmstadt Museum ; Dentist (1622), Old Woman with Coin, do. with Candle, Female Portrait (?), Dresden Museum ; Peter's Denial, Peter Penitent, Woman Undressing, Burial of St. Sebastian (?), Gotha Museum ; Deliverance of St. Peter, Cimon and Pera, Prodigal Son, do. (1623), Christ in the Temple (?), Ceres seeking her Daughter Proserpine, Old Pinakothek, Munich ; Dutch Tavern Scene, Oldenburg Gallery ; Flute-Player, Schwerin Gallery ; Portrait of a Princess (1652), Weimar Museum ; Christ before Caiaphas, Peter's Denial, Woman Spinning, The Concert, Old Woman in Prayer, Man with Wine-Glass, Guitar-Player, Girl adorning Herself, Palatine Charles Louis, Prince Rupert of the Palatinate, Hermitage, St. Petersburg ; Old Man Reading, National Gallery, Pesth ; Christ before Pilate, St. Jerome, Boy with Dog, Vienna Museum ; Supper Party (2), Fortune-Teller, Holy Family, Adoration of Shepherds, Artist's Portrait, Uffizi, Florence ; Lot and his Daughters, Borghese Palace, Rome ; Incredulity of St. Thomas, Madrid Museum ; *Christ* before Pilate, Stafford House, London ; Duke of Buckingham and Family, Hampton Court Palace ; Elector-Palatine Frederick as King of Bohemia, His Queen, Charles I., Prince Rupert, Artist's Portrait, Combe Abbey (Earl of Craven) ; Countess of Bedford, Woburn Abbey ; Music Lesson, Sealing the Letter, Historical Society, New York ; Conflagration, Pennsylvania Academy, Philadelphia ; Ceres transforming a Boy into a Lizard, Munich Gallery ; Dentist, Dresden Gallery.—Allgem. d. Biogr., xiii. 94 ; Gower, Figure Painters, 5, 81 ; Burger, Musées, i. 63 ; ii. 200 ; Kugler (Crowe), ii. 347 ; Immerzeel, ii. 50 ; Kramm, iii. 723 ; Riegel, Beiträge, ii. 172 ; Sandrart, ii. 303.



HONTHORST, GUILLIAM (Willem), born at Utrecht in 1604, died there in 1666. Dutch school ; history and portrait painter, brother of Gerard H., pupil of Bloemart ; accompanied the Princess Louisa Henrietta of Orange, wife of the Great Elector, to Berlin in 1650, and returned to Holland in 1664. The portraits by him, mostly preserved in the Prussian royal residences, resemble those of his brother, but are smoother and colder in tone. Works : Portrait of William II. of Orange (1647) and his Wife, and of Amalie von Solms, Berlin Museum ; Portraits of two Countesses of Nassau, Gotha Museum ; Prince Frederik Hendrik of Orange (1647), William II., Three little Sisters, Schwerin Gallery ; Portrait of Mary of Orange, Rotterdam Museum ; Portraits of William II. (2), Amsterdam Museum.—Kramm, iii. 728 ; Schlie, 280.

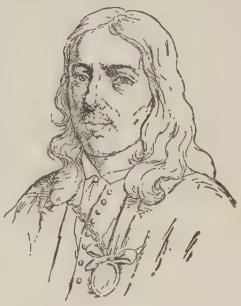
HOOCH (Hooghe), PIETER DE, born in Rotterdam, baptized probably Dec. 12, 1632, died in Haarlem (?) in 1681. Dutch school genre painter, formed himself under the influence of Karel Fabritius and Rembrandt ; worked at Delft, where he entered the guild in 1655, perhaps also at Haarlem. One of the most original artists of the Dutch school ; painted domestic scenes, especially in the

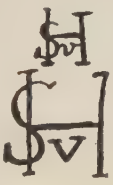
open air, and is considered the best painter of clear sunlight. His prevailing local colour is red, repeated with great delicacy in various planes of distance. Works: Court of Dutch House (1658), Courtyard of do. (1665), Interior of do., National Gallery, London; A Courtyard, Card-Players (1658), Buckingham Palace; Woman and Child, Lord Ashburton; Door of Ale-House, Lord Overstone, London; Lady and Gentleman at Cards, Dutch Interior (2), Louvre; Artist's Portrait (1651), The Cellar, Couple engaged in Music, The Letter (1670), Woman combing Girl's Hair, Married Couple before Country House, Mother and Child, Amsterdam Museum; Dutch Interior, Rotterdam Museum; do., Lille, Berlin, Darmstadt, Nuremberg Museums, Carlsruhe, Cassel, and Schleissheim Galleries, Städel Gallery, Frankfort, Kunsthalle, Hamburg, Old Pinakothek, Munich; Minuet, Family Concert, Domestic Scene, Copenhagen Gallery; Lace-Maker, Lady and Cook-Maid, Lady and Cavalier Singing and Playing, Hermitage, St. Petersburg; The Letter, Leuchtenberg Gallery, ib.; *Consultation*, formerly Narischkine Collection, ib.; Painter in his Studio, Czernin Gallery, Vienna.—Burger, Musées, i. 98; ii. 56; Dohme, 1ii.; Gower, Figure Painters, 69; Havard, A. & A. holl., iii. 61; Immerzeel, ii. 51; Kramm, iii. 732; Kugler (Crowe), ii. 385.



HOOGSTRATEN, JAN VAN, born at Dordrecht about 1625, died in Vienna in 1654. Dutch school; history and genre painter, brother and pupil of Samuel, with whom he travelled and worked at the imperial court in Vienna. Work, Two Women with Pipe and Pitcher, Vienna Museum. —Immerzeel, ii. 53.

HOOGSTRATEN, SAMUEL VAN, born at Dordrecht in 1627 (?), died there, Oct. 19, 1678. Dutch school; son and pupil of Dirk H., and in 1640 entered school of Rembrandt. Painted at first chiefly portraits at The Hague and Dordrecht, later painted landscapes, marines, animals, and still-life. Resembled Pieter de Hooch in the light and cool tone of his pictures. In 1651 he went to Vienna, Rome, and London, finding admirers everywhere. He also wrote a book, called "Introduction to the High Art School." Works: Portrait of Matheus van den Broucke, Sick Girl, Amsterdam Museum; Lady walking in Court-Yard, Hague Museum; Male Portrait (1651), Berlin Museum; Old Jew (1653), Inner Court of Imperial Castle (1652), Vienna Museum.—Allgem. d. Biogr., xiii. 99; Burger, Musées, i. 222; ii. 51; Kugler (Crowe), ii.; Immerzeel, ii. 53; Kramm, iii. 739; Stuers, 54; Kunst-Chronik (1865), 60.





HOOK, JAMES CLARKE, born in London, Nov. 21, 1819. History, marine, and genre painter, pupil of Royal Academy in 1836; exhibited first picture, The Hard Task, in 1839; won in 1845 gold medal for best historical picture, Finding of the Body of Harold, and in 1846 the travelling studentship by his Rizpah, and went to Italy. Painted at first principally Italian subjects, but in 1854 began his series of "English pastorals" which have brought him fame. Elected an

A.R.A. in 1850, and R.A. in 1860. He has since visited Brittany, Norway, and Holland in search of subjects. Works: Rest by the Wayside (1854); Birthplace of the Streamlet (1855); Passing Cloud, Welcome Bonny Boat (1856); Widow's Son going to Sea, Signal on the Horizon (1857); Gathering Eggs (1858); Luff Boy! (1859); Whose Bread is on the Waters, Oh! Well for the Sailor Lad, Stand Clear (1860); Sea Urchins (1861); Breton Fishermen's Wives, Mackerel Take (1865); Mother Carey's Chickens (1867); Morning after a Gale (1868); Fish from the Doggerbank (1870); Market Girls at a Fjord (1871); Jolly as a Sand-Boy (1872); Jetsam and Flotsam, Kelp Burners —Shetland (1874); Hearts of Oak (1875); Seaside Ducks, Crabbers (1876); Word from the Missing (1877); Coral Fisher (1878); Tanning Nets, Mushroom Gatherers (1879); Diamond Merchants (1881); Devon Harvest Cart, Caller Herrin' (1882); Catching a Mermaid, Surrey Stream, Wily Angler (1883); Wild Harbourage, Mirror of the Sea-Mew, Catching Sand-Launce (1884). His son, Bryan Hook, was awarded the Turner gold medal and scholarship at the Royal Academy in 1882.—Meynell, 160; Art Journal (1856), 41; Portfolio (1871), 181.

HOPFGARTEN, AUGUST, born in Berlin, March 17, 1807. History painter, pupil of Ruscheweyh, then of Berlin Academy under Dähling, Niedlich, and Wach; won a prize in 1825, studied in Rome (1827–32), then decorated two ducal chapels in Wiesbaden, and in 1835 returned to Berlin, where in 1854 he became professor and member of the Academy. Works: Raphael finding Model for Madonna della Sedia; Dressing the Bride; Girls feeding Swans; Finding of Moses; Boaz and Ruth; Saracen Robbers; Tasso and Leonora of Este (1839), Female Head, National Gallery, Berlin; Roses of St. Elizabeth, Thorwaldsen Museum, Copenhagen; Youth of Bacchus (1865), Königsberg Museum. Fresco: Coming of the Holy Ghost, Chapel of Royal Palace, Berlin. — Cotta's Kunstbl. (1834), 170; Kunstbl. (1854), 401; Müller, 266; Rosenberg, Berl. Malersch., 31.

HOP GARDENS OF ENGLAND, Cecil *Lawson*, private gallery, England; canvas, H. 5 ft. × 7 ft. Scene in neighbourhood of Wrotham, Kent, in September, when the hops are ripe and ready for picking. The small circular buildings at left are the oasts, or kilns, for drying the hops over heated flues. The machine in the foreground is an instrument for clearing the weeds between the rows. Painted in 1874; rejected by Royal Academy, 1875; Grosvenor Gallery, 1879. Engraved by J. Sadeler; etched by Hubert Herkomer.—Art Journal (1880), 4; Gosse, Cecil Lawson, 24.

HOPPNER, JOHN, born at Whitechapel, London, April 4, 1758, died there, Jan. 23, 1810. When young was a chorister in the Royal Chapel, but in 1775 became a pupil of Royal Academy, and, by the patronage of the Prince of Wales, became a fashionable portrait painter, finding a rival only in Lawrence. The Prince, the Duke and Duchess of York, and many other notable personages were among his sitters. Became in 1793 an A.R.A., and in 1795 R.A. Published, in 1803, "A Select Series of Portraits of Ladies of Rank and Fashion," painted by him. Works: William Pitt, "Gentleman" Smith the Actor, Countess of Oxford, National Gallery; others in National Portrait Gallery, and at Hampton Court.—Redgrave; F. de Conches, 359, 370; Ch. Blanc, École anglaise; Sandby, i. 308; Bygone Beauties, eng. by Wilner after Hoppner (London, 1883); Art Journal (1886), 54.

HORATII, OATH OF THE, Louis *David*, Louvre, Paris; canvas, H. 10 ft. 10 in. × 14 ft.; signed, dated Rome, 1784. The three brothers, their hands extended towards their father, receive from him the arms with which they are to contend with the three Curiatii (Livy, i. 24–5). Camilla, the betrothed of one of the Curiatii, overcome with grief, leans her head upon the shoulder of Sabina, wife of the eldest of the Horatii, while the mother of the Horatii embraces

her two grandchildren in the background. Salon, 1785. Sketch, with changes, in Louvre. Engraved by Morel.—Landon, Musée, vii. Pl. 61.

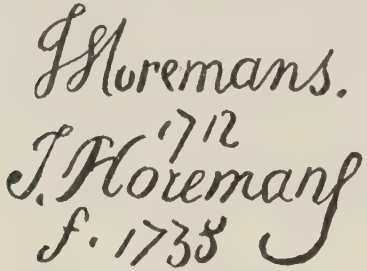
HORCICKA, FRANZ, born in Prague, June 29, 1776, died there, April 5, 1856. History and portrait painter, pupil from 1786 of Ludwig Kohl, and from 1800 of Bergler in the Academy. At Prague he was the first portrait painter of the day until Jacob Ginzel supplanted him in 1822. Invented a valuable way of restoring pictures, and in 1811 started the first public art exhibition in Prague. Works: St. Wenceslaus destroying the Idol Swantovit; St. Albert blessing the Country, St. George and the Dragon; Holy Trinity; Portraits of Ignatius Cornova, of the Mathematician Gerstner, of Abbé Dobrowsky, of the Philosopher Bolzano, the Historian Pelzel, the Physiologist Purkyne.—Allgem. deutsche Biogr., xiii. 125.

HOREBOUT (Hoorenbout, Horebault, Hornebold), GERARD, born in Ghent (?) about 1480, died in London in 1540. Flemish school; history painter, supposed pupil of Memling, and one of the great masters of the old Flemish school, excelling especially as a painter of miniatures, of which the famous breviary of Charles V. may be taken as an example. He was in Ghent in 1510–11, worked for the Princess Margaret of Austria in 1516–21, and Albrecht Dürer knew him in the latter year at Antwerp. Having afterwards gone to England, he was appointed painter to Henry VIII. Works: Double Diptych (attributed to Memling), Antwerp Museum; Madonna Enthroned (?), Darmstadt Museum; Madonna, Christ taking Leave of his Mother, Prayer Book with Miniatures, National Museum, Munich; Hortulus Animæ, and several Codices, Imperial Library, Vienna; Psalter and Officium in three Folio Volumes, Vatican, Rome.—Immerzeel, ii. 55; Kramm, iii. 747; Michiels, vi., 406; Nagler, Mon., ii. 37.

HOREMANS, JAN JOZEF, the elder, born at Antwerp, baptized Nov. 16, 1682, died there, Aug. 7, 1759. Flemish school; genre painter, first instructed by the sculptor Michiel van der Voort, then pupil of Jan van Pee; master of the guild in 1706. His pictures were skilfully composed, but heavy and untruthful in colouring. Works: Admission of an Abbot into Fencing Company, Antwerp Museum; Musical Company (1715), Brunswick Museum; Company around Table, Lady making Dog Dance, Dutch Peasant Room, Company of Peasants, Interior of Gardener's Dwelling, Cassel Gallery; Peasants' Frolic in a Tavern, Brawl in a Tavern, Darmstadt Museum; Tavern Scenes (2), Copy after Hogarth's Harlot's Progress, Historical Society, New York; Shoemaker in his Shop, Mother by a Cradle Sewing, Dresden Museum; Peasant Family at Table (2), Hanover Gallery; Village School, Shoemaker's Shop (1712), Vienna

Oath of the Horatii, Louis David, Louvre, Paris.

Museum ; Shoemaker's Family, Tea Seller, Card Players, Saying Grace, Uffizi, Florence; Tavern Scenes (2), Historical Society, New York ; Country School, Pennsylvania Acad-



emy, Philadelphia. — Kramm, iii. 748 ; Rooses (Reber), 449 ; Van den Branden, 1189.

HOREMANS, JAN JOZEF, the younger, born at Antwerp, Jan. 15, 1714, died after 1790. Flemish school ; genre painter, son and pupil of Jan Jozef the elder ; entered the guild in 1767. Subjects similar to those of his father, but drawn from a higher grade of society. Works: Antwerp Family at Table (1758), Cavalier and two Ladies in a Landscape, Theodor van Lerius, Antwerp ; Signing the Marriage Contract (1767), Werbrouck Family (1785), P. J. Taeymans, ib.; Reading the Marriage Contract (1768), Flemish Kirmess, A. Verachtert, ib.; Fish Market, Spring, Summer, Autumn, Winter, Landlord and his Tenant, Horse Pond, Returning from the Hunt, New York Museum.—Kramm, iii. 749 ; Van den Branden, 1191.

HOREMANS, PEETER JACOB, born at Antwerp, baptized Oct. 26, 1700, died in Munich in 1776. Flemish school; genre and portrait painter, brother and pupil of Jan Jozef the elder ; went in 1725 to Munich, where two years later he was made court painter to Elector Charles Albrecht (Emperor Charles VII.). Works: Fruit-piece (1768), Augsburg Gallery; Woman and two Children, Brunswick Museum ; Violin Player, Provinzial Museum, Hanover; Fruit-pieces (2) (1766), Male Portrait, Female do. (2), Germanic Museum, Nuremberg ; Artist's Portrait, Sculptor Grooft (1766), Male Portraits (2) (1774), Emperor Charles VII., Duchess Maria Anna, Duchess Theresa Benedicta, Duke Clemens August (1743), Duke Johann Theodor (1743), Duchess Maria Anna Caroline (1738), Duke Ferdinand Maria Innocenz (1735), Duke Maximilian Franz de Paula (1738), Electress Therese Kunigunde, Electress Maria Anna, Elector Max Emanuel, Empress Marie Amalie, Duchess Marie Antonie (1742), Schleissheim Gallery ; Peasant Kitchen, Children's School, Bowlers, Game at Draughts, Tavern Scenes (2), Uffizi, Florence.—Kramm, iii. 749 ; Repertorium f. K., ii. 425 ; Riegel, Beiträge, ii. 141 ; Van den Branden, 1192.

HORNEMANN, FRIEDRICH ADOLF, born at Hanover, May 19, 1813. Genre painter, pupil of Munich Academy under Cornelius, whom he assisted in the fresco paintings in the Ludwigskirche ; lived then for several years in Paris and Hamburg ; visited Southern Russia in 1855, became honorary member of St. Petersburg Academy, and in 1867 settled in Düsseldorf. Works: Père David (1856), Children teasing Magpie (1857), A Cardinal (1858), Russian Officers in Circassian Captivity (1859), Kunsthalle, Hamburg; Wedding Banquet ; Wandering Musicians ; Morning Greeting ; Vaccination in the Country (1868); Return of Landwehrman ; Grandmother's Birthday ; Forgive my Sin (1875) ; Thou my Love, A Monk, Rural Dance (1880).—Müller, 266.

HORNUNG, JOSEF, born in Geneva in 1792, died there, Feb. 3, 1870. History painter, instructed by a painter of the classical French school ; tried first landscape painting, but, by advice of Toepffer the elder, turned to genre, and soon made a name, especially in France, with his scenes from Savoyard life ; finally took up historical subjects, which he treated with a profound knowledge of the spirit and conditions of the 16th century. Works: Feasting Savoyards; Merry Shoemaker ; Little Chim-

ney Sweep ; Last Moments of Calvin (1835), Catherine de' Medici receiving Coligny's Head, Prisoner, Study for Head of Coligny, Musée Rath, Geneva ; Savoyard (1843), Kunsthalle, Hamburg ; Last Visit of Farel to Calvin ; Calvin working on Fortifications of Geneva ; Servetus led to Execution ; Fromment's Sermon on the Molard ; Beza reading Bible before Joanna d'Albret; Morning after St. Bartholomew's Night ; Luther at Worms.—Illust. Zeitg., March 18, 1865.

HORNY, FRANZ, born in Weimar in 1797, died in Olevano in 1819. Pupil of Johann Heinrich Meyer in Weimar, and Joseph Anton Koch at Rome in 1816. Commissioned to paint fruit and flower decorations in fresco about the Dante frescos of Cornelius at the Villa Massimi. He was an artist of great promise, whose career was cut short by an early death.—Riegel, 337 ; Seubert, ii. 254.

HOROSCOPE, *Giorgione* (?), Dresden Gallery ; wood, H. 4 ft. 5 in. × 3 ft. An old man in Oriental costume, with a disc and compass in his hand, sits at a marble table in front of a ruined building ; to the left, a woman lying on the ground, playing with a naked child, while a man in armour stands by ; background, a landscape, with warriors reposing under a tree. Looks as if it might have been painted by Girolamo Pennacchi. Formerly in Palazzo Manfrini, Venice.—C. & C., N. Italy, ii. 153.

HOROWITZ, LEOPOLD, born at Rozgony, Hungary, in 1839. Portrait and genre painter, pupil of Vienna Academy under Meyer, Wurzinger, and Geiger ; won first prize and went in 1860 to Paris, where he remained eight years, acquiring considerable reputation ; moved in 1868 to Warsaw to study Polish and Jewish life, which he has since treated in a number of successful pictures. Works: Mourning of the Jews over Jerusalem; Polish Tutor; Harmless War ; The First-Born (1885).—Allgem. K. C., ix. 664 ; Müller, 266.

HORSCHELT, THEODOR, born in Munich, March 16, 1829, died there, April 3, 1871. Battle painter, pupil of Munich Academy under Anschütz, and of Albrecht Adam ;

painted first hunting scenes and horses, visited Spain and Algiers in 1853, and in 1858 went to the Caucasus and took part in the Russian expedition. In 1863 returned to Munich via Moscow and St. Petersburg, and painted many military scenes in oils and water-colours. In 1870 he made sketches during the siege of Strasburg. Member of St. Petersburg Academy in 1860, of the Vienna Academy in 1868, honorary member of the Munich Academy in 1865 ; first prize in Paris in 1867, gold medal in Munich in 1869 ; military decorations in 1858–59, for his campaigns in the Caucasus. Works: Poacher (1850) ; Halt before Algiers (1854); Caravan in the Desert; Seizure of Shamyl; Taking of Earthwork on Mount Gunib ; Cossacks returning from a Razzia ; Russian Artillery in the Tschetschina ; Flight of Lesghian Horsemen ; Street in Tiflis ; Attack of Circassians.—Allgem. d. Biogr., xiii. 160 ; Allgem. Zeitg., April 18, 1871 ; Beilage, 108 ; Kunst-Chronik, vi. 115 ; Münchner Propyläen (1869), 798 ; Regnet, M. K., i. 195 ; Theod. Horschelt, Life and Works (Munich, 1876).

HORSE FAIR (Marché aux Chevaux), A. T. Stewart Collection, New York ; canvas, H. 8 ft. × 15 ft. 7½ in. A drove of horses, of various colours and sizes, some with riders, and some led by men, trotting to right ; in background, left, the dome of the Invalides in distance ; at right, an avenue of trees with spectators. A masterpiece ; cost eighteen months' labor. Salon, 1853 ; sold to Gambart & Co., London, for 40,000 francs, and exhibited in London and in Manchester in 1856; purchased in 1857 for about $6,000 by Wm. P. Wright, Weehawken, New Jersey, and exhibited in New York in October of that year ; thence passed to Mr. Stewart.

Engraved, when in Gambart's possession, by Thomas Landseer, for whose use the artist painted a reduced copy (H. 3 ft. 11 in. × 8 ft. 2½ in.), with some changes in details. This copy passed to Jacob Bell, who bequeathed it in 1859 to the National Gallery, London. Mlle. Bonheur, preferring to be represented by a better work, painted a third Horse Fair, which she offered to the National Gallery in place of the hastily executed sketch bequeathed by Mr. Bell, but the trustees deciding that they had no power to make the exchange, she contented herself with retouching the Bell picture. The third picture was sold lately in London. A fourth replica in small (water-colour), with changes, is owned by C. F. H. Bolckow, Middleborough, England.—Harper's Weekly (1857), 645; London Times, April 27, 1865, 12.

HORSLEY, JOHN CALLCOTT, born at Brompton, Jan. 29, 1817. Genre painter, pupil of Royal Academy; first exhibited work, Rent Day at Haddon Hall (1837). He received prizes in the Westminster Hall Competition in 1843, and painted the Spirit of Prayer, in the House of Lords, and Satan touched by Ithuriel's Spear, in the Poets' Hall of the Palace of Westminster. Elected an A.R.A. in 1855, and R.A. in 1866. Works: Pride of the Village (1839), in National Gallery; Malvolio i' the Sun (1849); Hospitality (1850); Madrigal (1852); Lady Jane Grey and Roger Ascham (1853); Morning of St. Valentine (1863); Waiting for an Answer, A Pleasant Corner (1866); Gaoler's Daughter (1869); Old Folk and Young Folk (1870); Stolen Glances (1873); Page in Waiting, Waiting Maid (1875); Under Lock and Key (1876); Fashions Change (1877); Salute, Cupboard Love (1878); A Trespasser (1879); Leading Strings, Le Jour des Morts (1880); Château Gardens at Fontainebleau (1881); A Merry Chase (1882); Wedding Rings (1883); Hide and Seek (1884).—Art Journal (1857), 181; Sandby, ii. 335.

HORST, G., flourished about 1640–50. Dutch school; history painter, follower, perhaps pupil, of Rembrandt in his zenith. Works: Isaac blessing Jacob, Continence of Scipio, Berlin Museum.—Meyer, Gemälde der köngl. Mus., 214.

HORST, NICOLAAS VAN DER, born at Antwerp about 1598, died at Brussels in 1646. Flemish school; history and portrait painter, pupil of Rubens, travelled extensively in Germany, France, and Italy, and settled at Brussels, where he became engraver to Archduke Albrecht, and the Infanta Clara Eugenia. The only known painting by him is Jephtha's Daughter in the Berlin Museum, but it is not exhibited at present.—Rooses (Reber), 325; Van den Branden, 800.

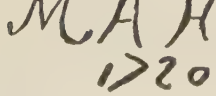
HOSEMANN, THEODOR, born at Brandenburg, Sept. 24, 1807, died in Berlin, Oct. 15, 1875. Genre painter and illustrator, pupil of the Düsseldorf Academy; employed at an early age in the lithographic institute of Amz & Winckelmann, with whom he went to Berlin, where he acquired great fame as an illustrator of books. His little genre pieces in oil and water-colour are equally excellent, though few in number. In 1857 became professor in the Berlin Academy. Works: Shoemaker's Apprentices; School-Girls; Sub-Officers; Milkmaid; Sand-Carters; Labourer Politicians; Boy playing Violin, Peasant Girls and Lads, Ravené Gallery, Berlin; Horse-Dealers, Hour of Rest, Rural Scene, Host and Guests, Stettin Museum.—Allgem. d. Biogr., xiii. 180; Dioskuren (1860), 397; Kunst-Chron-

ik, xi. 90; Illustr. Zeitg. (1875), ii. 483; Rosenberg, Berl. Malersch., 171.

HOSKINS, JOHN, died in London in February, 1664. Painted first in oil, but afterwards devoted himself to miniature, in which he excelled. Painted Charles I., his queen, and many of the nobility. His nephews, Alexander and Samuel Cooper, were his pupils. His Prince Rupert, painted on card (3 in. × 2¼ in.) is in the National Portrait Gallery, London.—Redgrave.

HOSTEIN, ÉDOUARD JEAN MARIE, born in Pléhédel (Côtes-du-Nord), Sept. 30, 1804. Landscape painter. A once admired but now forgotten painter of views from the northwestern coast of France, the Rhine, Switzerland, and Italy. Medals: 3d class, 1835; 2d class, 1837; 1st class, 1841; L. of Honour, 1845. Works: Fishing Vessels at Grandville, Valley of Ile-Adam (1835); The Meuse, Abbey of Val-Dieu (1837); Forest of Saverne (1838), Lyons Museum; View on Lake of Geneva (1840), Amiens Museum; Fir-Trees of the Black Forest, Ruins at Baden-Baden, Lake Nemi, Cottage at Touque (1840); Valley of the Saône (1844), Avignon Museum; Forest of Compiègne, Valley of Pierrefonds, Camp of St. Maur, Plain of Ariccia, Girls bathing in a River (1834 to 1853); The Seine (1855); Toulon, Pine Woods (1857); Versailles (1859); Entry of Charles VII. into Acquapendente, 1494, Versailles Museum. —Bellier, i. 776.

HOUASSE, MICHEL ANGE, called Hovas, born in Paris in 1680, died at Arpajon (Seine-et-Oise), Sept. 30, 1730. French school; history and landscape painter, son and pupil of Réné Antoine H. Called to Spain by Philip V., he painted many his-



torical pictures, landscapes, and portraits. Member of Paris Academy, 1707. Works: Two Bacchanals, Holy Family, View of Monastery of San Lorenzo, two portraits, Madrid Museum.—Bellier, i. 777.

HOUASSE, RÉNÉ ANTOINE, born in Paris in 1645, died there, May 27, 1710. French school; genre and history painter, pupil and imitator of Lebrun. Member of Academy, 1673; professor, 1680; director of French school of art in Rome from 1698 to 1704; then rector and treasurer of the Academy in Paris. Called to Spain by Charles II., he executed important works there, and returned in 1692. Works: The Virgin's Journey; ceilings in Versailles Museum; Artist's Portrait (1687), Grenoble Museum; Female Portrait, Madrid Museum.—Bellier, i. 777; Jal, 687; Gaz. des B. Arts (1860), vii. 174; (1864), xvi. 465.

HOUBRAKEN, ARNOLD, born in Dordrecht in 1660, died in Amsterdam in 1719. Dutch school; pupil of Samuel von Hoogstraten, and perhaps of Jacques le Vecq; fellow-scholar of the first under Rembrandt, about whom he published many absurd stories. Works: Female Model Posing, Amsterdam Museum; Ecce Homo, Copenhagen Gallery; Virginia's Body brought to Rome, Schleissheim Gallery; Male Portrait, Städel Gallery, Frankfort.—Allgem. d. Biogr., xiii. 209; Burger, Musées, i. 53; Immerzeel, ii. 56; Kramm, iii. 753.

HOUEL, JEAN, born at Rouen in 1735, died in Paris, Nov. 13, 1813. Landscape painter and engraver, pupil of Descamps, Lemire, and Casanova. Is best known as an engraver of Italian subjects. Works: Coast of St. Catherine from Pré-aux-Loups; View of a Cave at Dieppedalle; Gargantua's Seat near Duclair; Hill of St. Catherine, View of the Old Porte Cauchoise in Paris, since demolished, Rouen Museum; Land-

scape with Figures, Angers Museum.—Bellier, i. 779; Larousse.

HOUZÉ, FLORENTIN, born at Tournay in 1812. History and genre painter, pupil at Liége of Hennequin, and of Antwerp Academy under Nicaise de Keyser, then studied in Paris, and returned to Tournay in 1844; received a medal in 1842; lives in Brussels. He paints also good portraits. Works: Last Moments of Lord Percy (1839); Entering the Convent (1846); St. Vincent de Paula and the Inundated; St. Charles Borromeo with People infected by the Plague, St. Augustine healing a Sick Man; Cardinal's Visit to Hospital, Tournay Museum; Crucifixion; Return from Masked Ball; Italian Beggars.—Journal des. B. Arts (1860), 143; Müller, 267.

HOVE, BARTHOLOMEUS JOHANNES VAN, born at The Hague, Oct. 28, 1790, died in 1880. Painter of city views and church interiors, pupil of Breckenheimer; medal, 1842. Member of Amsterdam Academy and several others; won great reputation and several medals from art associations, and received costly presents from several potentates. Subsequently was theatre painter at The Hague. Professor at Hague Academy. Order of Oaken Crown, 1847. Works: View of Musée Royal at The Hague, City Views (2), Amsterdam Museum; Dutch City by Moonlight, Ghent Museum; do., Rotterdam Museum; City on a River, Kunsthalle, Hamburg.—Immerzeel, ii. 59; Kramm, iii. 760; vii. 86.

HOVE, HUBERTUS VAN, born at The Hague in 1814, died at Antwerp in 1865. Architecture and landscape painter, son and pupil of preceding, and pupil of Hendrik van de Sande Backhuyzen; settled at Antwerp. Gold medal, 1852; Order of Leopold, 1857. Painted afterwards also good kitchen-pieces. Works: View on Sea-Shore, Rotterdam Museum; Fishing Expedition, Museum Fodor, Amsterdam; Interior, Kunsthalle, Hamburg; Chamber in City Hall at Amsterdam (1837), Leipsic Museum; Vestibule, New Pinakothek, Munich; Kitchen Interior, Historical Society, New York.—Immerzeel, ii. 60; Kramm, iii. 760.

HOVE, VICTOR VAN, born at Renaix, East Flanders, in 1825. Genre painter, was at first a sculptor. His affecting scenes from popular life are painted in a pleasing manner. Order of Leopold, medals in Paris (1863) and Vienna (1873). Works: Orphans going to Church (1863); Protestant Girl's Sunday (1864); On Way to School (1865); Fisherman's Return on Coast of Flanders; The Present; Sunday Morning in Holland (1869).—Jour. des B. Arts (1860), 158; Müller, 268.

HÖVEMEYER, AUGUST, born at Bückeburg, Oldenburg, Sept. 23, 1824, died in Munich, Jan. 13, 1878. History painter, pupil of the Munich Academy under Kaulbach and Schwind, but formed himself chiefly after the works of Genelli, and was one of the last representatives of the school of Cornelius. In 1856–58 he was employed upon extensive fresco paintings in Würzburg, Berne, and Leipsic. In 1864–65 visited Italy, where he copied Raphael's School of Athens, and Titian's Venus; worked in 1867–69 in Stuttgart and Munich, and executed in 1872–74 ten large compositions in oil and fresco for the Railroad Directors' building in Ludwigshafen. Works: Allegorical Figures (1851), Royal Villa, Berchtesgaden; Expulsion from Paradise (1854); Christmas Night, Start for the Alp (1855). Frescos: Allegories in the Railway Station at Würzburg (1856); in the Federal Palace, Berne (1856–57); Eight compositions from Cupid and Psyche (1858), Leipsic Museum; The Flood, 1860 (cartoon); Three historical pictures (1863), National Museum, Munich; Prometheus (1866), in America; six ceiling paintings in oil, and four Allegories in fresco (1872–74), Ludwigshafen.—Allgem. d. Biogr., xiii. 215; Jour. des. B. Arts, Jan. 15, 1863; Kunst-Chronik, xiii. 302; Meyer, Conv. Lex., xvii. 454.

HOVENDEN, THOMAS, born at Dunmanway, Ireland, in 1840. Genre painter, pupil of the School of Design, Cork, and of

the National Academy, New York, in 1863. Visited Paris in 1874, and studied six years under Cabanel, and at the École des Beaux Arts. Elected N.A. in 1882. Studio in Plymouth Meeting, Pa. Works: Two Lilies (1874); Brittany Woman Spinning, Pleasant News, Image-Seller (1876); Thinking of Somebody, News from the Conscript (1877); Loyalist Peasant Soldier of La Vendée—1793 (1878); Breton Interior—1793 (1878), G. A. Drummond, Baltimore; Challenge (1879); Dat 'Possum smell pow'ful Good (1881), Chloe and Sam (1882), T. B. Clarke, New York; Elaine (1882); In from the Meadows, Village Blacksmith (1883); Who shall eat the Fruit thereof? John Brown (1884); Taking his Ease (1885).—Sheldon, 189.

HOWARD, GEORGE, born in England; contemporary. Landscape and portrait painter. Exhibits chiefly at Grosvenor Gallery. Works: Pine Wood near Pisa, San Gimignano, Near the Torre dei Riccardi (1877); Rest in the Perjola, Path among Olives, Olive-Gathering on the Riviera (1878); Crab-Fishers, Venetian Archway (1879); Banks of Irthing—Cumberland, Walled Garden—Naworth (1880); Curlew's Pool, Autumn Twilight, By the Beck, Start Point—South Devon (1881); Path under the Olives—Bordighera (1882); Vale of Mentone, Autumn in the Old Garden (1883); Walls of Rome from Villa Medici, Rookery in Spring (1884); The Gatehouse—Naworth (1885).

HOWARD, HENRY, born in London, Jan. 31, 1769, died at Oxford, Oct. 5, 1847. History and portrait painter, pupil of Philip Reinagle and of the Royal Academy (1788), where in 1790 he won the two first medals of the year. Studied in 1791–94 in Italy, and afterwards contributed many subject pictures and portraits to the Academy; became an A.R.A. in 1801, R.A. in 1808, secretary in 1811, and professor of painting in 1833. Though distinguished by Academy honours, the promise of his youth was not fulfilled; his works are graceful and pretty, but his style is feeble. His Flower Girl, a portrait of his own daughter, is in the National Gallery, London.—Redgrave; F. de Conches, 435; Frank Howard, Memoir (1848); Sandby, i. 329.

HOWLAND, ALFRED C., born in Walpole, N. H., Feb. 12, 1838. Genre and landscape painter, pupil of Schultz and of Eppindale in Boston; in 1860 visited Europe, and studied five years, in Düsseldorf under Professor Flann, and in Paris under Lambinet. Elected an A.N.A. in 1874, and N.A. in 1882. Studio in New York. Works: Sunlit Path (1871); Old Mill on the Bushkill (1874); Ford's Glen (1878); Monday Morning (1879); The Gossips (1880); Driving a Bargain (1882); Horse-Trade (1883); Rendezvous of the Veterans, A Pot-Boiler (1884); The Coming Circus (1885).

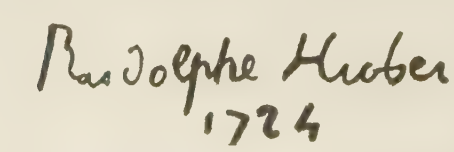
HOYE (Hoey), NICOLAAS VAN, born at Antwerp in 1626, died in Vienna in 1710. Flemish school; history, battle, and portrait painter, pupil of Matheus Matheusz; went to Vienna, where he became court-painter. Works: Battle-pieces (2), Vienna Museum; Physician making Examination, Fürstenberg Gallery, Donaueschingen.—Kramm, iii. 707.

HUBBARD, RICHARD WILLIAM, born at Middletown, Ct., in 1817. Landscape painter, pupil of Professor Morse and Daniel Huntington. Studied and painted in France in 1840. Elected N.A. in 1858. Studio in New York. Works: Meadows near Utica (1869); High Peak—North Conway (1871); Vermont Hills (1874); Along the Sound (1877); Autumn—Lake George, C. P. Huntington, New York; Coming Storm, Early Autumn, Judge Benedict; Glimpse of the Adirondacks (1876), R. M. Olyphant; Hilltop (1878); Connecticut Pastoral (1880); Distant View of Hartford (1882); Lake in the Adirondacks (1883); Cat Mountain—Lake George, Afternoon in

Summer (1884); Watering Place, Down in the Meadows (1885).

HUBER, JOHANN KASPAR, born at Glattfelden, Canton Zürich, in 1752, died at Zürich, April 17, 1825. Landscape and marine painter, pupil of Johann Heinrich Wüst; studied four years in Frankfort, then in the Düsseldorf Gallery, where he devoted himself to marine painting, and after two years in Amsterdam, returned to Düsseldorf in 1784, and to Switzerland in 1789. Member of Düsseldorf Academy. Works: Surge, Landscape with Castle, Storm at Sea, Zürich Gallery.—Nagler, vi. 336.

HUBER, JOHANN RUDOLF, born in Basle in 1668, died there, Feb., 1748. Portrait painter, pupil in Basle of Kaspar Meyer, then in Berne of Jos. Werner; went to Italy when nineteen, and for six years studied Giulio Romano at Mantua, and Titian at Venice, where he painted figures in the landscapes of Pieter de Molyn (Tempesta); in Rome he profited much by the advice of Maratti, then visited France, and returned to Basle in 1693. In 1696 he became court-painter to the Duke of Würtemberg, but resigned after four years. With his growing reputation he could scarcely satisfy the demands made upon him by princes and persons of the highest standing. He is said to have painted 5,000 portraits. Works: Dr. Thomas Platter, portrait of himself, Basle Museum;



Family of Margrave Frederic Magnus of Baden-Durlach (1693); Envoys to the Peace Congress in Baden (1713); Joseph I., and many other Sovereigns.—Allgem. d. Biogr., xiii. 231; Füessli, ii. 257.

HUBER, RUDOLF, born at Schleinz, Nether Austria, about 1844. Animal and portrait painter, pupil of Vienna and Düsseldorf Academies; took part in the Italian campaign of 1866 as an officer, visited Egypt repeatedly after 1870, and brought back numerous studies of Abyssinian types. Professor at Vienna Academy. Works: Cows in Pasture; Caravan; Maternal Joys, Cows Fighting, Equestrian Portraits of Duke Charles of Lorraine and of Count Stahremberg (1883); Washington on Horseback (1884).—Müller, 268; Kunst-Chronik, xviii. 372.

HUBERT, ALFRED, born in Brussels (or Liège?); contemporary. Genre and animal painter; at first made his mark with pen-and-ink drawings of military life, but began to paint in water-colours in 1854. Is especially skilful in painting horses. Works: Horses and Cattle in Stable; Peasant Women in Town; Dog-Team; Camp-Scene; New Year's Presents; Coachmen; Umbrellas; Militaria; Railroads; Masked Ball; Horses in Gypsy Camp (1870); Artillery Resting (1872); Marine (1873); Evening after Battle (1874); Mounted Artillery (1875).—Gaz. des B. Arts (1876), xiii. 453; Müller, 269.

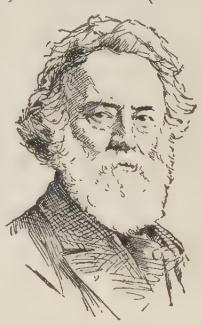
HUBERTI, ÉDOUARD, born in Brussels in 1818, died there in 1880. Landscape painter in the manner of Corot; his pictures commanded high prices in Belgium and England. Member of Société belge des Aquarellistes. Works: Heath in the Campine, King of Belgium; Harvest; On Border of Forest; Pond of Ramée; Spring; Gloomy Weather at Wilryk; Valley of Jehoshaphat in Morning Light; Autumn; Snow Landscape on the Scheldt.—Meyer, Conv. Lex., xix. 473.

HÜBNER, EDUARD, born in Dresden, May 27, 1842. Genre painter, son of Julius, pupil of Schurig, then of Dresden Academy, and in 1860–67 of Düsseldorf Academy under Bendemann; repeatedly visited Italy, spent three winters at Rome, and (1869–70)

in Paris. Professor at Berlin Academy. Works: Marguerite Le Riche consoling her Fellow-Prisoners; Graziella; Toilet in Capri; Two Girls on a Roof; First Age of the World; Iphigenia; Girl Asleep (1881); Curtain for Royal Theatre at Dresden (1882). —Kunst-Chronik, xvii. 659; Müller, 269.

HÜBNER, KARL (WILHELM), born in Königsberg, June 17, 1814, died in Düsseldorf, Dec. 5, 1879. Genre painter, pupil in Königsberg of I. Wolf, and from 1839–41 at the Düsseldorf Academy under Karl Sohn and Schadow. Established his reputation by painting subjects relating to the social problems of the day, but after 1848 he treated subjects of more general interest, which met with great success, particularly in Holland and America, and caused his being made an honorary member of the Amsterdam and Philadelphia Academies. On a visit to America in 1874–75 he was warmly received by American artists in the principal cities of the Union. He was one of the most active founders, in 1844, of the Düsseldorf Union of Artists for mutual aid, and in 1848 of the Malkasten, to which he gave its name. Works: Angry Old Man, Sick Child (1839); New Apprentice, Barred Well (1843); The Silesian Weavers (1844); Help in Need, Sleeping Wood-Thief, Charity in the Cottage of the Poor (1845); Shooting-License (1846), Ravené Gallery, Berlin; The Emigrants (1846), Christiania Museum; The Forsaken (1846); Little Wood-Thieves (1847); The Pouters (1847), Carlsruhe Gallery; Birthday; Seizure for Debt (1848), Königsberg Museum; Midday Rest of Peasants during Harvest (1849), Kunsthalle, Hamburg; Orphans at Parents' Grave, Rescue from Fire (1853); Old Warrior telling of his Deeds (1854), Labourer rescuing Child from burning House, Provinzial Museum, Hanover; Surprised Lovers; The Orphans; The Outcast (1867), National Gallery, Berlin; The Twins, Sailor's Return, Sinner at the Church Door, Comfort in Prayer, The Widow, Düsseldorf Gallery; Shelter from the Storm (1874); Consolation in Prayer (1875), Düsseldorf Gallery; Quartering in the Vineland (1876); Depressed Mood (1877); An Artist on the Dutch Coast, Happy Union (1878); The Recovery, Pennsylvania Academy, Philadelphia. His son and pupil Julius (born at Düsseldorf in 1842, died there, Dec. 30, 1874) was a promising genre painter of humorous subjects. Works: The Great Bootjack; The New Barometer; Scrubbing Day; Bad Memory. —Allgem. d. Biogr., xiii. 270; Illustr. Zeitg. (1880), i. 36; Kunst-Chronik; Wolfg. Müller, Düsseldf. K., 292; Wiegmann, 329; Blanckarts, 81.

HÜBNER, (RUDOLF) JULIUS (BENNO), born at Oels, Silesia, Jan. 27, 1806, died at Loschwitz, Nov. 7, 1882. History painter, pupil of Berlin Academy under Schadow, whom he followed to Düsseldorf in 1826; having returned to Berlin, he married Bendemann's sister in 1829, and going in the same year to Italy was in Rome with Schadow in 1830, in Berlin in 1831, and in Düsseldorf in 1833. In 1839 he followed Bendemann to Dresden, where he became professor at the Academy in 1841, and director of the Royal Gallery in 1871. Member of Dresden, Berlin, and Philadelphia Academies. Great gold medal in Brussels (1851). Numerous Orders. Works: Boaz and Ruth (1825); The Fisherman (1827); Roland liberating Princess Isabella (1828); Ruth and Naomi (1830), Guardian Angels (1836), Infant Christ (1837), Golden Age (1849), National Gallery, Berlin; Samson breaking the Columns (1832); Holy Family (1833), Leipsic Museum; Christ and Evangelists (1834); Ecce



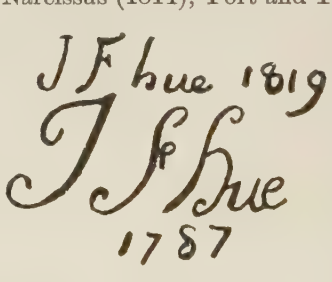
Homo (1836), St. Andrew's, Düsseldorf; Job and his Friends (1838), Städel Gallery, Frankfort; Consider the Lilies (1839); Melusina, Raczynski Gallery, Berlin; Felicitas and Sleep (1841), Breslau Museum; Emperor Frederic III. (1842), Emperor's Hall, Frankfort; St. George, Christ Enthroned (1843); Resurrection (1844); Annunciation (1845); Christ with Chalice and Bread (1846); Jew's Head (1834), Golden Age (1848), Lansquenet (1848), Portrait of Actor Porth (1853), Dispute between *Luther* and Eck (1863–66), Dresden Gallery; Memorial to Gontard, Samuel and Eli, Magdalen (1849); The Angel of the Lord showing the Evangelist Babylon's great Whore (1850); Stephanus before the Council; Charles V. at St. Yuste; Frederic the Great at Sans-Souci; Cupid in Winter; Magdalen beside Body of Christ (1864); Christ in the Temple; Hagar and Ishmael; Portraits of Princess Margaret of Saxony, of Dr. Carus, Count and Countess Kanitz, Prince Hatzfeld, Gottfried Schadow; J. von Keller (1860), Düsseldorf Gallery.—Brockhaus, ix. 427; Illustr. Zeitg. (1882), ii. 474; Kunst-Chronik, xviii. 242, 415; Müller, 269; Wolfg. Müller, Düsseldf. K., 22; Reber-Pecht, ii. 114; Wiegmann, 112.

HUCHTENBURG. See *Hughtenburgh.*

HUDSON, THOMAS, born in Devonshire in 1701, died at Twickenham, Jan. 26, 1779. Pupil of Jonathan Richardson; succeeded Jervas as the fashionable portrait painter of the day, though he was soon eclipsed by his pupil, Reynolds. He generally painted only the head, leaving the accessories to his assistant, Van Haaken, of Antwerp. Works: Portraits of Handel, Lord Chief Justice Willes, National Portrait Gallery; Charles Duke of Marlborough, Blenheim; Mary Coke, Bute Collection.—Redgrave; F. de Conches, 85, 194.

HUDSON RIVER, DISCOVERY OF, Albert *Bierstadt*, House of Representatives, Capitol, Washington; in panel near south doors. Companion-piece to Settlement of California. The artist received $20,000 for these two pictures.

HUE, JEAN FRANÇOIS, born at Saint-Arnould-en-Yvelines (Seine-et-Oise), Dec. 1, 1751, died in Paris, Dec. 24, 1823. Landscape and marine painter, pupil of Joseph Vernet. A famous painter in his day. Employed by the government to paint the seven French seaports wanting to complete the series of fifteen begun by Vernet. Member of Academy, 1782. Works: Taking of Isle of Granada in 1779 (1787), Naval Battle near Isle of Granada (1788), Napoleon visiting Camp of Boulogne (1806), Versailles Museum; French Seaports (7); Port d'Orient at Sunset (1801), Cherbourg Museum; Combat of the Ship Le Formidable (1808), Angers Museum; Cascade under Rocks, Nantes Museum; Port of Genoa (1810); Shipwreck of the Virginia (1812); Echo bewailing Narcissus (1814); Port and Tower of Terracina, View in Bois de Satory at Versailles (1819); Landscape with Belisarius and his Guide (1822); Coast with Agitated Sea, Hermitage, St. Petersburg.—Bellier, i. 785.



HUET, JEAN BAPTISTE, born in Paris, Oct. 15, 1745, died there, Aug. 27, 1811. Landscape and animal painter, pupil of Dagommier, Boucher, and Leprince. His paintings of animals are of great merit. Member of the Academy in 1769. Works: Dog Attacking Geese, Caravan, Fox in Chicken-Yard (1769); Wolf pierced with Lance,

Farmer's Wife (1771); Europe, Asia, Fidelity tearing the Bonds of Love, Morning, Noon, Afternoon, Evening (1773); Shepherd with his Dog (1775), Orléans Museum; Holy Family with Shepherds, Return from Market (1775); Pastoral Trophy, Farmer's Wife feeding Chickens (1777); Hercules and Omphale (1779); View of Ronce Pond at Sèvres, View of Walls and Fortress of Molle, Annunciation to the Shepherds (1787); Washing on Banks of a Pond, View of Oven at Bougival, Herdsman watching his Herd (1800); Bulls in a Stable, Donkey with Chickens (1801); Lion and Lioness with their Young (1802); Landscape with Birds, Rouen Museum; Dog pointing at Partridges, Animals Grazing, Horses and Sheep at Pasture, Nantes Museum; Ram and Two Ewes, Two Dogs killing a Lamb and Chickens, Robillard Collection, Rheims. His son and pupil, Nicolas (born in Paris, 1770, still living in 1827), was commissioned by the government to paint for the Museum of Natural History one hundred and twenty water-colours, to continue the collection begun in 1650 by the Duke of Orléans.—L'Art (1876), vii. 124; Bellier, i. 787; Ch. Blanc, École française; Lejeune, Guide, i. 236; iii. 130.

HUET, PAUL, born in Paris, Oct. 5, 1804, died there, Jan. 9, 1869. Landscape painter, pupil of Paul Guérin, of Gros, and of the École des Beaux Arts. In 1831 he became the founder of a new school of romantic landscape painting, in which he was the precursor of Theodore Rousseau and of Jules Dupré. Frequently visited Italy and Holland. Had many pupils. Medals: 2d class, 1833; 1st class, 1848, 1855, 1867; L. of Honour, 1841. Works: View of La Fère (1827); Storm at Close of Day, Interior of a Park (1831); Entrance of Forest of Compiègne, Guard-House (1833); Views of Eu and of Honfleur (1834); Morning Calm in Forest (1835), Luxembourg Museum; Autumn Evening (1836); Gust of Wind (1838), Avignon Museum; Château of Arques (1840), Orléans Museum; Torrent of Etolie (1841); Castle of Avignon (1843), Avignon Museum; Val d'Enfer, Mare and Foxes (1848); Col de Tende (1849); Private Park of St. Cloud, Children in the Wood, Enchanted Shores (1850); Calm in the Woods (1852); Breakers of Granville (1853), Marshes of Picardy, Inundation of St. Cloud (1855), Louvre; Ford, Thatched Cottage, Betwixt Rain and Sunlight, Pastures (1859); Sunset near Trouville, Equinoctial High Tide near Honfleur (1861); Cliffs of Houlgatt, Bordeaux Museum; do., Lower Meudon (1863); Torrent in the Alps, The Uriage Road (1864); Creek on the Pyrenees Frontier (1865), Montpellier Museum; Park of The Hague at Sunset (1866), Orléans Museum; Fontainebleau, Ruins of Castle of Pierrefonds (1868); Fishermen drawing a Seine on the Shore at Houlgatt (1869); View near Naples, Caen Museum; Toucque Valley, Luxembourg Museum. —L'Art (1878), ii. 15; Bellier, i. 788; Burty, Maitres, 179; Gaz. des B. Arts (1869), i. 297; Larousse; Meyer, Gesch., 741.

HUFFEL, PEETER VAN, born at Grammont, East Flanders, baptized April 17, 1769, died at Ghent, Aug. 12, 1844. History and portrait painter, pupil of Ghent Academy, where he won several prizes; then studied seven years at Mechlin under Herreyns, and in Paris; after his return to Ghent was appointed director of the Academy and conservator of the Museum. Gold medal, Ghent, 1817. Court-painter to Queen Anna Pavlovna of Holland. Works: Holy Virgin in the Temple (1817), Abbey of Dooreseele; Miracle of St. Landvald, St. Bavon's, Ghent; SS. Peter and Paul, St. James's, ib.; Resurrection, Museum, ib.; Portrait of Napoleon as Consul, Antwerp Museum; do. of John Quincy Adams (1814).—Cat. du Mus. d'Anvers (1874), 474; Immerzeel, ii. 61; Kramm, iii. 763; vii. 87.

HUGARD DE LATOUR, CLAUDE SÉBASTIEN, born at Cluses (Haute-Savoie),

in April, 1818. Landscape painter, pupil of Diday. Medals: 3d class, 1844; 2d class, 1846. Works: Morning in the Alps (1844); Sunrise, Cool Valley (1846); View of Montblanc (1853), School of Mines, Paris; replica reduced in Museum at Bagnères-de-Bigorre; Ascent of Mer de Glace by Emperor and Empress in 1860 (1861); Entry to Forest of Bellem, After the Rain (1870); View in Forest of Compiègne, do. near Trouville (1874); Cirque de Cavarni, Lake of Thünn, Bagnères-de-Bigorre Museum; Spring-banks of Seine (1884); Sunset in Valley of Faucigny (1885), Prince de Lucinge-Faucigny.—Bellier, i. 789.

HUGHES, ARTHUR, born in London in 1832. Genre and portrait painter, student of Royal Academy, where he exhibited his April Love in 1854. Belongs to the Pre-Raphaelite school. Works: Eve of St. Agnes, Music Party, Sunbeam in Church (1864); Home from Work, The Mower, Silver and Gold (1865); Good Night (1866); Sir Galahad, Endymion (1870); Lady of Shalott, Convent Boat (1873); Woodman's Return; King's Garden; Burial of the Good Knight; Vanity, Uncertainty (1878); The Old Neighbour gone Before (1879); The Sailing Signal Gun, Mittagsschläfchen (1881); Summer is a-coming In, Skipper and his Crew (1882); Memories, Home Quartette (1883); Ripe Corn, Corner of the Common (1884); Sunday Morning, Autumn, Rest by the Way (1885).—Portfolio (1870), 113.

HUGHTENBURGH (Huchtenburg), JACOBUS VAN, born at Haarlem in 1639 (?), died in Rome about 1670 (?). Dutch school; landscape painter, brother of Jan van Hughtenburgh, pupil of Nicolaas Berchem. Travelled in Italy and lived long in Rome. Landscapes with Cattle (2, 1670), Copenhagen Gallery; Roman Landscape, do. (1670), Schwerin Gallery. — Immerzeel, ii. 62; Kramm, iii. 765.

HUGHTENBURGH (Huchtenburg), JAN VAN, born in Haarlem in 1646, died in Amsterdam in 1733. Dutch school; battle painter, pupil of Thomas Wyck, in Rome of his brother Jacob, and in Paris (1667) of Van der Meulen. Before 1670 he returned to Haarlem and began to deal in pictures. The fame of his collection of battle-pieces, hunts, etc., led in 1708 to commissions from Prince Eugène, for whom he painted battle-pieces. First manner best; afterwards became melodramatic and empty. Works: Battle, National Gallery, London; Cavalry Charge, Siege of Fortified Town, Louvre, Paris; Prince Eugène on Horseback (1692), Two Skirmishes, Hague Museum; Skirmish, Portrait of Prince Willem III., Amsterdam Museum; Horse Market, Skirmish and Landscape, Rotterdam Museum; Cavalry Charge, Episode of a Battle, Brussels Museum; Boar-hunt (1674), Aschaffenburg Gallery; Attack of Robbers, Basle Museum; Plundering of a Village, Stag-Hunt (1674), Berlin Museum; Skirmish on a Bridge, Attack of Robbers, Brunswick Museum; Piazza Colonna in Rome, Siege of Namur, Cassel Gallery; Street Life in Italian Town (1707), Market Square, Cavalry Skirmish on Hill, do. about Battery, Review, Frolic at Sutler's Tent, Cavalry Fight, Copenhagen Gallery; Cavalry Fights (6, two dated 1718, 1720), Dresden Museum; Storming of a Fortress, Festive Drive of Louis XIV. over the Pontneuf (1674), Gotha Museum; Cavalry Skirmish, Königsberg Museum; Cavalry Skirmish, Attack upon Convoy, Old Pinakothek, Munich; Hunting Party Resting, Germanic Museum, Nuremberg; Battle-pieces (2), Schleissheim Gallery; Camp-Scenes (2), Attack of Robbers, Visitors in Military Camp (1694), Battle (1695), Cavalry Fight, Schwerin Gallery; Surprisal of Wagon by Horsemen, Siege of Namur, Vienna Museum; Skirmish by Ruins, Czernin Gallery, ib.; The Riverside,

Historical Society, New York.—Immerzeel, ii. 63; Kugler (Crowe), ii. 434; Kramm,

iii. 765; Riegel, Beiträge, ii. 426; Van der Willigen, 184.

HUGUENOT, Sir John Everett *Millais*, Mrs. Miller, Preston, England; canvas, H. 3 ft. 2 in. × 2 ft. 1 in. Incident founded on the order of the Duc de Guise, that every Catholic should bind a strip of white linen round his arm on the morning of St. Bartholomew's Day (Aug. 15, 1572), when the bell of the Palais de Justice should give the signal for the massacre. The Huguenot of the picture gravely refuses to permit his Roman Catholic mistress to bind a white scarf around his arm, as he takes a last embrace; at the same time the rose in her bosom falls to the ground, shedding its leaves. Royal Academy, 1852; painted for David T. White, a dealer, for £150, to which £50 was added after the engraving by T. O. Barlow had proved remunerative. This picture brought Mr. Millais to the height of his reputation. The Huguenot was painted from Mr. Arthur, now General Lempriere, and the Catholic from Miss Ryan, who sat also for the Puritan Maiden in the Proscribed Royalist. Sketch in water-colours, Mr. C. Langton, Liverpool.

HUGUET, VICTOR PIERRE, born in Lude (Sarthe); contemporary. Genre and landscape painter, pupil of Émile Loubon; paints pleasing though sketchy Eastern landscapes and scenes. Medals: 3d class, 1873; 2d class, 1882. Works: Caravans; Wells in Algiers; Camels Grazing, Ruins of Roman Aqueduct in Algeria (1868); Hunting with the Falcon in Algeria (1874); River Cheliff in Algeria (1879); Wandering Tribe in Algeria (1882); Evening in the Douars near Biskra (1884).

HULLE, ANSELMUS VAN, born at Ghent in 1594, died about 1668. Flemish school. Real name Anselmus Hebbelynck. History and portrait painter, master of the guild at Ghent in 1620, subdean in 1632; settled early in Holland, where his talent was much appreciated. Prince Frederik Hendrik sent him to Münster in 1648 to paint the portraits of the envoys to the Congress there at the close of the Seven Years' War, and after Prince Frederik's death he was appointed court-painter to the Emperor Ferdinand III. Works: Pietà (2), Ghent Museum.—Immerzeel, ii. 64; Kramm, iii. 766.

HULSMAN, JOHANN, flourished in Cologne about middle of 17th century. German school; history and portrait painter, pupil of Augustin Braun; possessed of great inventive power, and an able colourist, worthy to be ranked with the best masters of Rubens' school. Works: View of Castle and City of Heidelberg (1630), Carlsruhe Gallery; Legend of St. Nicholas (1643), St. Ursula Church, Cologne; Assumption, Apostle Church, ib.; Portrait of General Johann von Werth, St. Veronica, Museum, ib.; Elegant Assembly at Meal Out-of-Doors (1644), Germanic Museum, Nuremberg.—Allgem. d. Biogr., xiii. 335; Nagler, Mon., iii. 981.

HULST, FRANS DE, died in Haarlem, Dec. 29, 1661. Dutch school; landscape painter, master of the guild at Haarlem in 1631. Resembles in his early manner Salomon van Ruysdael, in his later, Roelof de Vries. Works: Dutch City on a Canal, Berlin Museum; Village on Downs of Scheveningen (1644), Gotha Museum; View of Eastern Gate at Hoorn, View of Nymwegen, Rotterdam Museum.—Meyer, Gemälde d. köngl. Mus., 218.

HULST, JAN BAPTIST VAN DER, born at Louvain, March 2, 1790, died at Brussels in June, 1862. History and portrait painter, pupil of Louvain Academy under J. G. Geedts; went in 1819 to Paris, and in 1826 to Rome, whence he visited Naples, Florence, and Venice; was made court-painter to the King of Holland in 1830, and subsequently member of Amsterdam Academy. Works: Miracle of the Holy Sacrament, St. James's, Louvain; Series of Family Portraits, Duke of Arenberg, Brussels.—Immerzeel, ii. 65; Kramm, vii. 87.

HULST, PEETER VAN, died in Antwerp in 1628. Flemish school; landscape painter, pupil of Ghielis Vinbons in 1583; his

pictures, enlivened with figures, are vividly conceived and powerful in tone. Not to be confounded with Peeter Verhulst, alias Floris, of Mechlin, who became master of the guild at Antwerp in 1589, and took Jan Wildens as a pupil in 1596, nor with Pieter van der Hulst, called Zonnebloem, landscape and still-life painter (born at Dordrecht, Feb. 25, 1651, died in 1708), by whom there is a Village View (1652) in the Städel Gallery at Frankfort. Work, Flemish Kirmess (1628), Brunswick Museum.—Riegel, Beiträge, ii. 88.

HULSWIT, JAN, born at Amsterdam, April 11, 1766, died there, Aug. 8, 1822. Landscape painter, pupil of Pieter Barbiers, the younger (born in 1749); member of Royal Institute of the Netherlands and of Amsterdam Academy. Works: Landscapes (2, 1807, 1813), City Gate (1807), Amsterdam Museum; Landscape, Städel Gallery, Frankfort.—Immerzeel, ii. 66.

HUMBERT, FERDINAND, born in Paris, Oct. 8, 1842. Genre and portrait painter, pupil of Picot, Cabanel, and Eugène Fromentin. A skilful realist, and vigorous colourist. Medals: 1866, 1867, 1869; 3d class, 1878; L. of Honour, 1878. Works: Flight of Nero (1865); Œdipus and Antigone Finding the Bodies of Eteocles and Polynices (1866), Aurillac Museum; Ambroise Paré and the Duke de Nemours (1868); Dr. Nélaton; Massaouda (1869); John Baptist and the Fortune-Teller (1872); Delilah (1873); Madonna and St. John (1874), Luxembourg Museum; Christ at the Column (1875), Orleans Museum; Woman taken in Adultery (1877); Rape of Dejanira (1878); Salome (1880); Child's Portrait (1884); The End of the Day (1885).—Bellier, i. 794; Larousse, Supplement.

HUMBERT, JEAN CHARLES FERDINAND, born at Dardagny, near Geneva, in 1813, died at Geneva, March 20, 1881. Animal and landscape painter, pupil in Paris of Ingres and of Diday, but studied chiefly from nature. Medal, 3d class, Paris, 1842; honorary member of St. Petersburg Academy, 1860; Russian Order of Stanislaus, 1860; Italian Order of St. Maurice and Lazarus, 1863. Works: Cattle Drinking, Basle Museum; Herd Crossing River (1846), Berne Museum; The Ford, Musée Rath, Geneva.

HUMMEL, KARL, born in Weimar in 1821. Landscape painter, pupil of Preller, with whom he visited Holland, Norway, Rügen, and Tyrol; lived in Italy in 1842–46, and painted many landscapes in the ideal style of Claude Lorrain. Professor at the Weimar Art School since 1859. Works: Mountainous Landscape (1854); Gardens of Armida, View of Brienz Lake (1858), View in Lauterbrunn Valley (1859), German Landscape (1860), Leipsic Museum; Rape of Hylas; Seneca's Tower in Corsica; Flight to Egypt; Garden of Belriguardo; Tyrolese Landscape; View of Mühlberg; Views of Bohemian Forest; Monte Rotondo in Corsica; Ajaccio seen from Campo dell' Oro; Capo di Sorrento; Civita Castellana; Monte-Soracte.—Müller, 269; Nagler, Mon., iii. 271.

HUMPHREY, OZIAS, born at Honiton, Devonshire, Sept. 8, 1742, died in London, March 9, 1810. Studied drawing in the school of William Shipley, London, and miniature painting under Samuel Collins, at Bath. In 1764 he settled in London, and gained much reputation as a miniature painter. In 1773 he accompanied Romney to Italy, and in 1785 went to India, where he painted many illustrious natives. His crayon portraits were much esteemed. He became A.R.A. in 1779, and R.A. in 1791.—Redgrave; Cat. Nat. Port. Gal.; Cat. S. Kensington Mus.; Nat. Port. Exhib. (1867); Sandby, ii. 214.

HUNDERTPFUND, LIBERAT, born in Bregenz, Nov. 11, 1806, died there, March

28, 1878. History and portrait painter, pupil of Vienna Academy. Returned in 1828 to his native town, painted altarpieces, and in 1832 went to Munich, where he soon acquired reputation as a portrait painter. After 1835, when he had moved to Augsburg, he devoted himself exclusively to religious subjects, and executed many altarpieces; after 1839, decorated several churches in fresco; returned to Bregenz in 1876. Works: Portrait of Dillis (1832), New Pinakothek, Munich; Portrait of Eigner (1835), Augsburg Gallery; Portrait of Bishop Albert Rieg; Christ on Mount of Olives; St. Peter on the Waters.—Kunst-Chronik, xiii. 576.

HUNIN, (PIERRE PAUL) ALOUIS, born at Mechlin, Dec. 7, 1808, died there, Feb. 27, 1855. Genre painter, son of, and first instructed by, the engraver Mathieu Hunin, then pupil of Braekeleer, and in Paris of Ingres and Cogniet. Medals: Brussels, 1839, 1845; The Hague, 1841; Order of Leopold. Works: Girl praying for her Mother (1834); Young Draughtsman (1836); Paternal Lesson, Marriage Ceremony (1839); Mother's Anxiety (1840); Return of Wounded Soldier (1841); Return from Baptism (1842); Father's Last Advice (1843); Opening of the Will (1845), Berlin Museum; Maria Theresa visiting Poor Family; Distribution of Alms.—Immerzeel, ii. 67; Kramm, iii. 771.

HUNS, BATTLE OF THE, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase hall. In the background, Rome; before it a field strewn with dead bodies gradually awakening, rising, and rallying; among them wailing women. At the heads of the two ghostly hosts are Attila, carried on a shield by the Huns, and wielding a scourge, and Theodoric with his two sons, behind whom is raised the banner of the Cross.

HUNT, ALFRED WILLIAM, born in Liverpool in 1831. Landscape painter, pupil of his father, a drawing teacher of Liverpool; is a graduate and a fellow of Corpus Christi College, Oxford. First picture to bring him into notice was Stream from Llyn Idwal, Caernarvonshire, exhibited at Royal Academy in 1856. Paints in both oil and water-colours. Among the former are: Debatable Ground (1862); Morning Mist on Loch Maree (1870); Goring Lock on the Thames (1871); From Moor to Mount (1874); Summer Days for Me! (1876); On the Coast of Yorkshire (1877); Norwegian Midnight, Leafy June (1879); Safe in the Mud, Golden Night (1881); Sonning—Midday (1882); North Country Stream (1883).

HUNT, WILLIAM HENRY, born in London, March 28, 1790, died there, Feb. 10, 1864. Landscape, still-life, and genre painter in water-colours; pupil of John Varley and of the Royal Academy, where he exhibited, in 1807, Scene near Hounslow, and View near Reading; became, in 1827, a member of the Society of Painters in Water Colours. Among his best works are: The Laboratory, The Attack, The Defeat, The Orphans, The Itinerant, Mulatto Girl, Ballad-Singer, Study of Gold—A Smoked Pilchard, Study of Rose Grey—A Mushroom (1860); Dead Humming-Bird (1864); Still Life, W. T. Walters, Baltimore.—Ottley; Ruskin, Notes on S. Prout and Wm. Hunt (London, 1879).

HUNT, WILLIAM HOLMAN, born in London, April, 1827. Pupil of John Varley, and in 1845 of the Royal Academy, where he exhibited his first picture, Hark! in 1846. In 1849 he took his stand with Millais and others of the so-called Pre-Raphaelites, and has since been one of the most earnest apostles of that school of painting. In 1854–55 he visited Egypt and Syria, and has since spent much time in the East, especially in Jerusalem, where several of his pictures were painted. Works: Little Nell and her Grand-

father, Dr. Rochcliffe performing Divine Service in Cottage of Jocelyn Joliffe (1847); Flight of Madelaine and Porphyro (1848); *Rienzi* vowing to avenge his Brother's Death (1849); Converted British Family sheltering a Christian Missionary from Druids (1850); Valentine rescuing Sylvia (1851); Hireling Shepherd (1852); Claudio and Isabella, Our English Coasts (1853); Awakened Conscience, *Light* of the World (1854); Scapegoat, Finding of the *Saviour* in the Temple (1860); King of Hearts (1863); Afterglow in Egypt (1865); London Bridge on the Entry of Princess Alexandra, *Isabella* and the Pot of Basil (1868); *Shadow* of Death (1873), Manchester Art Gallery; Flight into Egypt, Italian Child, Plains of Esdraelon, Street Scene near Cairo (1877); The Ship (1878); Miss Flamborough (1882); Portrait of Dante Gabriel Rossetti (1884); Bride of Bethlehem, *Triumph* of the Innocents (1885).—Portfolio (1871), 34; Art Journal (1860), 158, 182; Rossetti, Fine Art, 233.

HUNT, WILLIAM MORRIS, born in Brattleborough, Vt., March 31, 1824, died at the Isles of Shoals, Sept. 8, 1879. Portrait, landscape, and figure painter; studied at the Royal Academy, Düsseldorf, in 1846, with the intention of becoming a sculptor. Nine months later became the pupil for a short time of Couture in Paris, after which he went to Barbizon to study with Millet, who influenced his work through life. In 1855 returned to the United States, opened a studio in Newport, and a little later settled permanently in Boston, where he had many scholars. Visited Paris in 1867. Works: Head of a Jewess; Priscilla, Thomas Wigglesworth, Boston; Farmer's Return (1849); Sheep Shearing at Barbizon; Fortune-Teller; Prodigal Son; Girl with a Kitten; Girl Reading; Girl Spinning; Violet Girl; Marguerite; Hurdy-Gurdy Boy; Drummer-Boy (1861); Bugle-Call (1864); Gloucester Harbour; Newton Lower Falls · Coast Scene at Magnolia—Mass.; Dead in the Snow; The Lambs, Mrs. G. W. Long. Portraits: Chief Justice Shaw, Essex County Bar; Allan Wardner; Horace Gray (1865), Chief Justice Gray; Mrs. S. G. Ward (1867); of the Artist (1879), Peter C. Brooks, Jr.; of his Wife; Mrs. Charles Francis Adams; Mrs. G. W. Long; Wm. H. Gardiner; Hon. W. M. Evarts, Miss Mason. The Flight of *Night*, and the *Discoverer*, mural decorations in the Capitol at Albany (1878).—Am. Art Rev. (1880), 49, 93; Tuckerman, 447; Talks on Art, by W. M. H., edited by Helen M. Knowlton, two series (Boston, 1875, 1882).

HÜNTEN, EMIL JOHANNES, born in Paris, Jan. 19, 1827. Battle painter, pupil of Flandrin and of École des Beaux Arts under Vernet, then in Antwerp under Wappers and Dyckmans; settled (1851) in Düsseldorf, and became a pupil of Camphausen. In 1864 he accompanied the army during part of the winter campaign in Schleswig, and the Army of the Main in 1866; in 1870–71 he visited many of the battle-fields in France. Medals in Berlin (1872), Vienna (1873). Member of Berlin Academy since 1878. Works: Prussian Cuirassiers dashing over a Bridge (1852–53); Skirmish near Hennersdorf (1855); Skirmish at Reichenbach (1856), Provinzial Museum, Hanover; Battle of Zorndorf (1858); Patrol of Cuirassiers, General von Nostitz at Oeversee, Austrian Officer with Flag of Truce, Storming Düppel Earthworks (1865); Reconnoitring at Sadowa (1866); Episode from Battle of Crefeld, Blücher, Kiel Gallery; From the Time of Frederic the Great, Stettin Museum; Skirmish of Patrol near Thorstedt;

Prussian Hussars against Danish Dragoons; Cavalry Fight near Elsasshausen (1877), National Gallery, Berlin; Guard-Dragoons at Mars-la-Tour; Engagement near St. Privat; Chasseurs d'Afrique at Sedan; Episode from Fall Manœuvres on the Rhine (1879); Battle near Loigny, 1870 (1882), Bremen Gallery.—Müller, 272.

HÜNTEN, FRANZ, born in Hamburg in 1822. Marine painter, pupil of Düsseldorf Academy under Schirmer, and studied from nature on the coasts of Holland, Belgium, France, Great Britain, Ireland, Norway, Italy, and the Levant. Works: Shipwreck on Coast of Scotland (1870), Kunsthalle, Hamburg; Surge on Norwegian Coast, Schwerin Gallery.

HUNTER, COLIN, born in Glasgow in 1842. Marine painter, self-taught; worked for several years in Glasgow, but now resides in London. Exhibits chiefly at Royal Academy and Royal Scottish Academy. Elected an A.R.A. in 1883. He is one of the best living painters of water in motion. Visited America in 1884 to study Niagara Falls. Works: Herring Trawling (1872), Mr. Arthur Lewis, Moray Lodge; Trawlers waiting for Darkness (1873), Philadelphia Exposition, 1876, Paris, 1878, Alexander Stevenson, Tynemouth; Salmon Stake-Nets (1874), Sidney Gallery, Australia; Stitch in Time, Daily Bread (1877); Stores for the Cabin (1878); Lee Shore, Village of Aroch (1879); Their Only Harvest (1879), purchased by Royal Academy; The Silver of the Sea (1880), Sir Donald Currie; In the Gloaming (1881); Mussel Gatherers, G. C. Schwabe, Henley-on-Thames; The Island Harvest, Waiting for the Homeward-Bound (1882); Lobster Fishers (1883); A Pebbled Shore (1883), Wm. Pearce, Glasgow; Summer Twilight, As they roar on the Shore, The First Arrivals, Herring Market at Sea (1884); Rapids of Niagara (1885).

HUNTINGTON, DANIEL, born in New York, Oct. 14, 1816. Portrait and genre painter, pupil of Professor Morse in 1835, later of Inman. Visited Europe in 1839, and again in 1844, painting some of his most important works in Florence and Rome. Elected an A.N.A. in 1839 and N.A. in 1840. President of the National Academy in 1862, 1869, and 1877, and still holds the office. Studio in New York. Works: Florentine Girl, Early Christian Prisoners (1839); Shepherd Boy (1840); Black Penitents, Sacred Lesson (1844); Woodland Scene, Coast near Newport, Swiss Lake, Christiana and her Children, *Mercy's* Dream (1850), Corcoran Gallery, Washington; replica, Pennsylvania Academy, Philadelphia; Piety and Folly, Henry VIII. and Catherine Parr (1850); Chocorua (1860), Mrs. R. L. Stuart, New York; Venice, J. P. Morgan, ib.; Study in the Woods, C. P. Huntington, ib.; St. Jerome, T. B. Clarke, ib.; The Sibyl, Historical Society, ib.; Juliet on the Balcony (1870); Titian, Clement VII. and Charles V. at Bologna (1874); *Republican* Court (1876), A. T. Stewart Collection, New York; Philosophy and Christian Art (1878); Goldsmith's Daughter, Lady in White and Red (1884). Portraits: Presidents Lincoln (Union League Club, New York) and Van Buren (State Library, Albany); Governor E. D. Morgan; Wm. E. Dodge; Chancellor Ferris, New York University; Mr. and Mrs. Tayloe, Corcoran Gallery, Washington; James Lenox; John Taylor Johnston; Bishop Whipple; Rev. Morgan Dix; Bishop Potter; Commodore Stringham; Judge Blatchford (1879), U. S. District Court; Sir Charles Eastlake, Earl of Carlisle, General John A. Dix (1880), Historical Society,

New York; Hon. John Sherman (1881), Chamber of Commerce, ib.; Rev. Dr. Adams (1883), Union Theological Seminary; Hon. R. C. Winthrop, U. S. Congress; Julius Hallgarten, founder of the Hallgarten Prizes (1884), National Academy, New York; Professor Edward North (1885).—Am. Art Rev. (1881), 223; Tuckerman, 321.

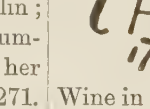
HUNTSMAN, SLEEPING (Chasseur endormi), Gabriel *Metsu*, Sir Richard Wallace, Hertford House, London; wood, H. 1 ft. 3 in. × 1 ft. 1 in. A tired and sleeping huntsman in front of an inn, the host of which is disencumbering him of part of his game; a woman bringing a jug of beer. Formerly in Fesch Gallery. Bought by Lord Hertford for £3,000.—Waagen, Treasures, ii. 159.

HURLSTONE, FREDERICK YEATES, born in London in 1800, died there, June 10, 1869. Portrait and subject painter, pupil of Sir William Beechey, of Sir T. Lawrence, and of Haydon, and in 1820 student of the Royal Academy, where he won the gold medal in 1823 for the best historical picture. In 1835 he visited Italy, in 1841, 1851, and 1852 Spain, and in 1854 Morocco, and the themes of his pictures were largely drawn from those countries. During the thirty-four years preceding his decease he was president of the Society of British Artists. Works: Prisoner of Chillon (1837); Scene in St. Peter's; Enchanted Garden of Armida; Constance and Arthur; Venetian Page; Italian Boy with Mandolin; Boabdil el Chico; Game of Mora; Columbus asking Alms; Haidee roused from her Trance by Music.—Art Journal (1869), 271.

HUSS BEFORE THE COUNCIL OF CONSTANCE, Karl Friedrich *Lessing*, Städel Gallery, Frankfort; canvas. Huss is standing, speaking, with his left hand upon a large book resting on a stand; at his left sits the Pope's legate, leaning over whose shoulder is Gerson, supposed author of Imitatio Christi; and grouped on each side are the Cardinal of Cambria, the Archbishop of Prague, the Bishop of Lodi, and other ecclesiastics. Painted in 1842. Replica, in small, J. Longworth Collection, Cincinnati.—Art Treasures of America, iii. 71, 73.

HUSS, MARTYRDOM OF, Karl Friedrich *Lessing*, Berlin Museum; canvas, H. 11 ft. 9 in. × 18 ft. 1 in.; signed, dated 1850. Huss, kneeling on a hill in centre, having refused to abjure, is about to have the yellow cap, painted with devils and inscribed "heresiarch," placed upon his head by a man-at-arms; near by Ziska, grasping a staff, and the Reformer's converts—John of Duba and John of Chlum—watch the scene with painful sympathy; in foreground, right, Palatine Louis of Bavaria on horseback, accompanied by a standard-bearer, looking back at two Italian prelates, also mounted; at left, crowd of spectators; in background, left, the stake and executioners with ropes and torches. Replica, in small, J. Longworth Collection, Cincinnati.—Art Treas. of Amer., iii. 71, 73.

HUTIN, CHARLES, born in Paris, July 4, 1715, died in Dresden in 1776. French school; genre painter, pupil of François Le Moine. Won the grand prix de Rome in 1735 with his Rebekah receiving Abraham's Presents, and at Rome studied sculpture for seven years under Slodz. Member of the Academy in 1747. In 1748 went to Dresden, where he designed most of the decorations of the Gallery, and became director of the Academy in 1768, and court-painter.



Works: Girl holding a Letter (1769), Dresden Museum; Woman lighting a Fire, Man carrying Wine in a Cart, Madrid Museum.—Bellier, i. 798; Larousse; Lejeune, Guide, i. 373.

HUYS, PEETER, second half of 16th century. Flemish school; genre painter in the realistic style of Quinten Massys; master in 1545 of the guild at Antwerp, where he was still living in 1571. Works: Bagpiper robbed by Old Woman (1571), Berlin Museum (temporarily in Stettin Museum); Grotesque Fantasy on Torments of Hell, Madrid Museum.

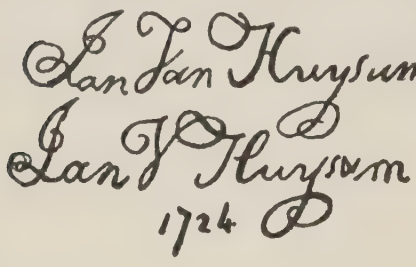
HUYSMANS, CORNELIS, called Huysmans of Mechlin, born in Antwerp, April 2, 1648, died in Mechlin, June 1, 1727. Flemish school; landscape painter, pupil of Kasper de Witte in Antwerp, and of Jacques d'Arthois in Brussels, whence he went to Mechlin. Van der Meulen, on a visit to Brussels, tried in vain to attract him to the court of Louis XIV., but persuaded him to paint backgrounds for his Environs of Luxembourg and Dinant, now in the Louvre. Works: Woodland with Château, National Gallery, London; Landscapes in National Gallery, Edinburgh; Louvre, Paris (5); Museums at Berlin (3), Brunswick (2), Brussels, Cologne (3), Dresden (2), Hanover, Nantes, New York (3), Rouen, Stockholm, Stuttgart (4), Vienna (2); Galleries at Augsburg, Carlsruhe (2), Cassel (2), Copenhagen, Hamburg, Oldenburg, Schleissheim (5), Schwerin; Old Pinakothek, Munich (2); Historical Society, New York (2); Hermitage, St. Petersburg (2).—Ch. Blanc, École flamande; Gaz. des B. Arts (1870), iii. 361; Immerzeel, ii. 69; Kramm, iii. 777; Michiels, ix. 142; Neefs, i. 508; Riegel, Beiträge, ii. 133; Rooses (Reber), 414; Van den Branden, 1077.

HUYSMANS, JACOB, born in Antwerp in 1656, died in London in 1696. Flemish school; portrait and history painter, pupil of Gilles Backereel, and completed his artistic education in England, reign of Charles II. Painted the most distinguished ladies of the court. Works: Portrait of Queen Katharina of Portugal, Buckingham Palace; Portrait of Izaak Walton, National Gallery, London; Lady Byron, Hampton Court; Catharine of Braganza, Colonel W. Legg, National Portrait Gallery, London; Altarpiece, German chapel, St. James's.—Immerzeel, ii. 69; Kramm, iii. 778; Redgrave, 223; Scharf, 420.

HUYSMANS, JAN BAPTIST, born in Antwerp, baptized Oct. 7, 1654, died there, July 14, 1716. Flemish school; landscape painter, brother and pupil of Cornelis; master of the Antwerp guild in 1676. His pictures show even more elevated feeling for nature than those of his brother, and were often sold for Ruysdaels. Works: Great Landscape (1697), Brussels Museum; Others, Dijon Museum; Ruins of Corinthian Temple (1695), Old Pinakothek, Munich.—Gaz. des B. Arts (1870), 363, 366; Kunst-Chronik, x. 683; Michiels, ix. 146, 150; Rooses (Reber), 414; Van den Branden, 1078.

HUYSUM, JAN VAN, born in Amsterdam, April 15, 1682, died there, Feb. 8, 1749. Dutch school; flower and fruit painter, son and pupil of Justus van Huysum, whom he assisted in executing various subjects, but his great talent for flower and fruit painting caused him to devote himself exclusively to this branch of art, in which he formed himself after De Heem and Mignon. Brilliant effects of light, masterly drawing, high finish of detail. Works: Vase with Flowers (1736–37), do., National Gallery, London; Bunches of Flowers, Bridgewater Gallery; Rich Flower-Piece, Fruit-Piece, Lord Ashburton; Bouquet, Fruit-Piece, Mr. Hope's Collection; Two, Dulwich Gallery; Landscape (1717), do. (3), Flower and Fruit-pieces (6), Louvre, Paris; Landscape, The Offering, Flowers (1723), do., Fruit-pieces (2), Amsterdam Museum; Landscapes and Flower-pieces in Museums at The Hague (3), Berlin (4, one dated 1722), Berne, Boston, Brunswick (4, one dated 1724), Dresden (3), Hanover (2),

Nuremberg, Stockholm, Stuttgart, Vienna (2), Weimar; Galleries at Carlsruhe (3, one dated 1714), Copenhagen, Hamburg (2, one dated 1706), Munich (3, one dated 1735), Oldenburg, Schwerin (5, three dated 1728, 1742, 1743), Hermitage, St. Petersburg (4,



two dated 1722, 1723).—Ch. Blanc, École hollandaise; Gool, ii. 13; Immerzeel, ii. 70; Kramm, iii. 780; Kugler (Crowe), ii. 546.

HUYSUM, JUSTUS VAN, born in Amsterdam, June 8, 1659, died there in April, 1716. Dutch school; landscape and genre painter, pupil of Berchem. Besides landscapes with animals after the manner of Berchem, he painted portraits, hunts, cavalry skirmishes, and coast-views with great technical skill. Pictures sketchy but effective. He was only inferior to his son Jan as a flower and fruit painter. Works: Bouquet, Antwerp Museum; Landscapes with Animals, Hague Museum; Battle with Cavalry Skirmish in foreground, Brunswick Museum; Flower and Fruit-pieces (5), Landscape, Schwerin Gallery.—Immerzeel, ii. 70; Nagler, Mon., iv. 179; Riegel, Beiträge, ii. 428; Schlie, 292.

HYACINTH, ST., VISION OF, Lodovico *Carracci*, Louvre; canvas, H. 12 ft. 2 in. × 7 ft. 3 in. St. Hyacinth at prayer before a marble tablet sustained by an angel, in a temple adorned with columns; above, the Virgin and Child upon clouds, accompanied by a choir of angels and cherubim. Painted in 1594 for chapel of Turrini family in S. Domenico, Bologna. Lodovico modelled the composition in clay, and the casts from it long served as studies in the schools of Bologna. Engraved by Agostino Carracci. —Villot, Cat. Louvre; Landon, Musée, ii. Pl. 39.

HYRE, LAURENT DE LA. See *Hire*.

IAIA (Laia, or Lala), portrait painter, from Cyzicus on the Propontis, lived in Rome about beginning of 1st century, B.C. Her female portraits, painted both with the pencil and with the cestrum on ivory, commanded higher prices than those of Sopolis and Dionysius, the most renowned portrait painters of the time. She painted her own portrait by the aid of a mirror.—Pliny, xxxv. 40 [147].

IBBETSON, JULIUS CÆSAR, born at Masham, Yorkshire, Dec. 29, 1759, died there, Oct. 13, 1817. Landscape, marine, animal, and figure painter, mostly self-taught; went to London about 1778, first exhibited at the Royal Academy in 1785, and after having accompanied, as a draftsman, Colonel Cathcart's embassy to China in 1788, was for many years a large contributor to its exhibitions; returned to his native place in 1801. Benjamin West called him the Berchem of England. Works: Tigers in a Jungle, Jack in his Glory, Landscape with Rustic Bridge, The Mermaid's Haunt, Sailor's Return Home, View in Isle of Wight, South Kensington Museum, London.—Redgrave, 232.

IDYL, Jean Jacques *Henner*, Luxembourg Museum, Paris; canvas, H. 2 ft. 5 in. × 2 ft. Nude figures. A young girl, seated beside a fountain shaded by trees, playing a reed pipe, and a second one standing, intently listening. Salon, 1872.

IGNATIUS, ST., MIRACLES OF, *Rubens*, Vienna Museum; canvas, H. 17 ft. × 12 ft. 6 in. St. Ignatius Loyola, standing on the steps of the altar in a magnificent temple, healing the sick and the possessed, who are grouped around him; above, angels hovering, and in background, demons escaping. Painted for Jesuits' Church, Antwerp; bought in 1774 by Empress Maria

Theresa for 18,000 florins. Original sketch also in Vienna Museum. Engraved by Marinus; Langer.—Smith, ii. 19; Gal. de Vienne, iii. Pl. 317.

IHLÉE, EDUARD, born in Cassel in 1813, died there, Feb. 16, 1885. German school; history painter, pupil of Friedrich Müller, then of Düsseldorf Academy under Schadow, and of Städel Institute, Frankfort, under Veit, whose daughter he married. Visited Italy, where he studied the old masters and painted from nature. Professor at Cassel Academy. Works: St. Louis founding Hospital at Compiègne (1845), Mentz Gallery; Judith, Emperor Henry IV., Römer, Frankfort; Finding of Moses, Stuttgart Museum; Altarpiece for Warmbrunn, Silesia; Two Evangelists; Christ blessing Little Children; Christ at Simon's House; Monk; Roman Woman in Gala Dress; Convent Garden with Monks; Copies after Italian Masters, Cassel Gallery.—Kunst-Chronik, xx. 365; Müller, 273.

ILDEFONSO, ST., *Murillo*, Madrid Museum; canvas, H. 10 ft. 2 in. × 8 ft. 3 in. The Virgin, seated in an arm-chair on a platform beneath a canopy, attended by four angels, delivers a chasuble to the kneeling Saint, behind whom kneels an old woman in white cap and red mantle; above, cherubs and heads in a glory. Last manner. Collection of Philip V. Engraved by F. Selma; etched by C. Alabern.—Curtis, 242; Madrazo, 476.

By *Rubens*, Vienna Museum; wood, three parts, each 11 ft. high; centre 7 ft. 6 in. wide; sides, each 3 ft. 6 in. Centre panel: The Virgin, seated on a golden throne, with two female saints standing on each side, invests St. Ildefonso, Archbishop of Toledo, with the chasuble of his Order; above, three angels, with wreaths and flowers, hovering in celestial light. Left panel: Archduke Albert, then Governor-General of the Netherlands, on his knees in prayer, in presence of his patron, St. Albert. Right panel: His wife, Archduchess Clara Isabella Eugénia, on her knees in prayer, in presence of her patron, St. Clara. Painted for the Chapel of the Order of St. Ildefonso, in the Church of St. Jacques de Candenbergh, near Brussels.—Smith, ii. 91; Gal. de Vienne, iii. Pl. 133.

Miracles of St. Ignatius, Rubens, Vienna Museum.

ILLE, EDUARD, born in Munich, May 17, 1823. History painter, pupil of Munich Academy under Schnorr and Schwind; at first painted altarpieces, then took up painting in water-colours and drawing on a large scale, and made numerous illustrations for periodicals and poetical works. Professor since 1868. Works: Lohengrin; Tannhäuser; Parsifal; History of Hans Sachs; Cycle of Twenty-two from Niebelungen Saga; Scenes from Thirty Years' War (1868);

Prince Eugène; Watch on the Rhine.—Müller, 274.

ILLUSIONS, LOST (Illusions perdues), Charles Gabriel *Gleyre*, lately in Luxembourg, Paris; canvas, H. 4 ft. 6 in. × 7 ft. 11 in. A man, seated in the twilight on a deserted shore, sees pass before him on the river a boat filled with young men and maidens crowned with flowers—lost illusions which the current is hurrying into the night. Salon, 1843; conceived, according to the painter's diary, on the Nile, opposite Abydos, in 1835. Replica (2 ft. 10 in. × 4 ft. 11 in.), W. T. Walters, Baltimore.—Sir Arthur Helps, Friends in Council; Art Treas. of America, i. 89.

IMER, ÉDOUARD, born in Avignon, Dec. 25, 1820, died in Haarlem, June 13, 1881. Landscape painter, self-taught. Painted truthful landscapes, usually taken from central France; travelled in the East, especially in Egypt and Algeria. Medals: 1865; 2d class, 1873. Works: Road in Provence (1850); Rhone Plain in Provence, Landscape near Marseilles (1853); Ponds of Soumabre, The Rhone (1855); Pond of Soumabre (1857), Neuchatel Museum; Sycamores on the Road to the Pyramids, Island of Philæ, Woods of Doums, Sycamores at Ghizeh, Environs of Cairo (1857); Hills of St. Marguerite, Mas de Barême, The Rhone (1859); Pond of Soumabre, The Pont du Gard, Edge of the Woods of Montespin (1861); Island of Lerins, Gulf of Juan, Masdes Aubes (1863); Sycamores at Ghizeh, View in Berry (1864); Pond of Fourdines (1865); Ruins of Crozant (1865), Neuchatel Museum; Island of St. Honorat, The Creuze (1866); Valley of Venasque, Ramparts of Aigues-Mortes (1867); Circus of Frejus, Road of Crozant (1868); Environs of San Raphaël, Bridge of San Raphaël (1869); Sluice of the Pond of Sault, View in Berry (1870); The Creuze, Quay of Zattere in Venice (1872); Oak-Tree of Voulliers, Sea View (1873); Pond of Hiot, Piedimonte, Shore of St. Jean d'Orbeiter (1874); The Creuze, Plain of Cayeux, Marshes of the Bay of the Somme (1875); Oaks of Dauphiny, Bay of the Somme (1876); Bridge of Saint-Benezet, Avignon Museum; Evening on Lagunes of Venice, Rocks near Cassis—Provence, Neuchatel Museum.—Bellier, i. 802; Meyer, Conv. Lex., xx. 505.

IMMACULATE CONCEPTION. See *Conception.*

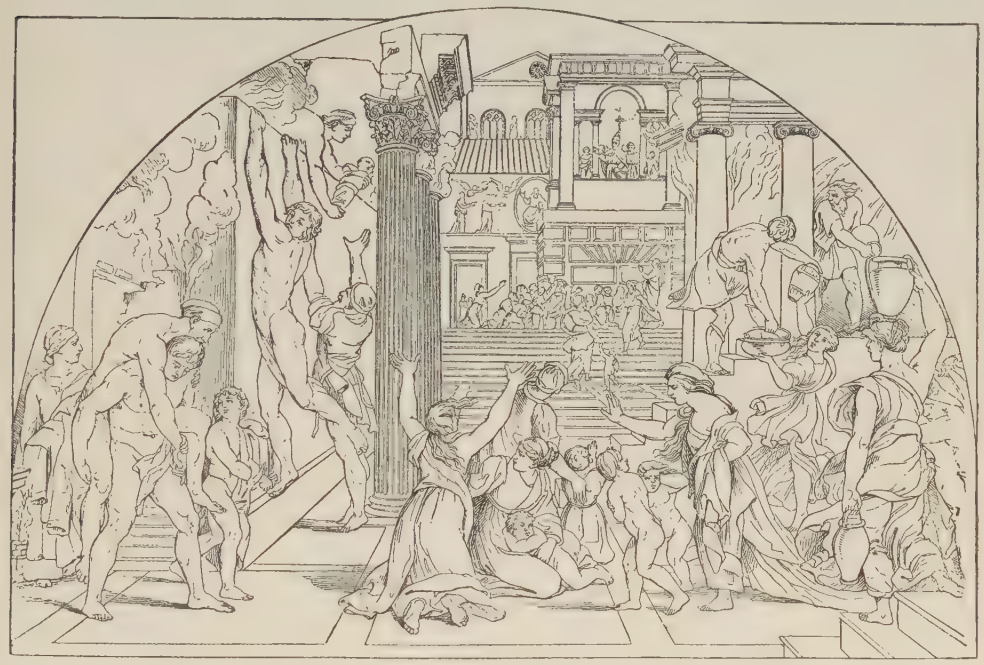
IMOLA, GIOVANNI DA. See *Ferretti.*

IMOLA, INNOCENZO DA, born at Imola in 1494, died at Bologna about 1550. Bolognese school. Real name Innocenzo di Pietro Francucci; pupil in Bologna of Francesco Francia, and in Florence of Mariotto Albertinelli, in whose style he painted (1517) the Madonna with Angels and Saints, Bologna Gallery. Later he became an imitator of Raphael. On his return from Florence, executed many works at Imola and Bologna. Among the latter the most important are frescos of the Death and Assumption of the Virgin (1519), in S. Michele in Bosco; Madonna in Glory with Saints and Angels, Gallery; Annunciation, Servi; Crucifix (1549), S. Salvatore; Madonna with Saints, S. Matteo; Madonna with Kneeling Donors, Gallery; Marriage of St. Catharine (1536), S. Giacomo Maggiore. There is an altarpiece (1526) by Imola in the Duomo, Faenza; another in the Berlin Museum; a third in the Munich Gallery; and a Madonna in the Carlsruhe Gallery.—Vasari, ed. Mil., v. 185; Lermolieff, 65, 282; Gualandi, Guida di Bologna; Lanzi, iii. 36; Ch. Blanc, École bolonaise; Lübke, Gesch. der. ital. Mal., ii. 377.

IMPICCATI, ANDREA DEGLI. See *Castagno.*

INCENDIO DEL BORGO, *Raphael*, Stanza dell' Incendio, Vatican; fresco, arched top. The district of St. Peter called the Borgo Vecchio in flames (A.D. 847), the fire even threatening the Church of St. Peter, the old façade of which is seen in background; all efforts to stay the conflagration are vain until Leo IV. appears in the Loggia of the Vatican (now destroyed) and makes the sign of the cross, when, accord-

ing to the church tradition, it miraculously ceased. A typical conflagration, suggestive of the burning of Troy, with Æneas, Anchises, Crëusa, and Ascanius in the group at left. Painted in 1515 ; almost entirely by Raphael. Studies in Uffizi, Florence, and Albertina Collection, Vienna. Engraved by P. Thomassin ; P. Anderloni ; Volpato.—Vasari, ed. Mil., iv. 359 ; Passavant, ii. 158 ; Müntz, 425 ; Kugler (Eastlake), ii. 436 ; Perkins, 175.



Incendio del Borgo, Raphael, Stanza dell' Incendio, Vatican.

INDUNO, DOMENICO, born in Milan, March 15, 1815, died there, Nov. 5, 1878. Genre painter, pupil of Milan Academy under Luigi Sabatelli and of Hayez ; won the great prize in 1837, and went to Rome. After painting classical and romantic subjects, finally devoted himself entirely to the representation of Milanese popular life. Implicated in the revolution in 1848, he fled to Switzerland, then went to Tuscany, and returned to Milan in 1859. Works : Alexander ; Oath at Pontida ; Samuel anointing David (1840), Vienna Museum ; The Smugglers ; Bread and Tears ; The Beggars ; Soldier's Grief ; Conflagration ; Dispatch ; The Rosary ; Pawnbroker's Shop ; Victor Emmanuel laying Corner-Stone of Milan Gallery (1878).—L'Illustrazione ital. (1878), No. 45 ; Larousse, ix. 669 ; Vapereau (1880), 974 ; Wurzbach, x. 204.

INDUNO, GIROLAMO, Cavaliere, born in Milan in 1827. Genre painter, pupil of Milan Academy ; first exhibited in Paris in 1855, pictures of military life and humorous scenes of the Rococo period which have gained him a prominent place among modern Italian artists. Works : Garibaldi's Soldiers, Sutler (1855) ; Letter from Camp ; Tale of the Garibaldian ; Salutes between Gianduia and Meneghino, Garibaldian Sentinel, Farewell of the Conscript (1868) ; Museo Civico, Turin ; Battle of Magenta ; Gallant Friend of the Family ; Lady Artists Overheard ; Expectation ; Return of Garibaldian ; Bridal Pairs ; Eleonore d'Este grieving about Tasso (1870); Bivouac near Capua ; First Snow ; Battle of Palestro ;

Battle of Cernaia; Entry of King of Italy into Venice; Dancing Lesson in Last Century; Domestic Scene; Amateur of Antiquities (1873); Savoyard Woman (1878); Emigrants, Italy in 1866 (1878); Visit of Garibaldi to Victor Emanuel at Rome in 1875, Dear Remembrance, Il marito gentil queto sorride (Parini), Souvenir of Rome, Brera, Milan; Sentinel, Fondazione Poldi-Pezzoli, ib.—L'Illustrazione ital. (1876); Gaz. des B. Arts (1867), xxiii. 224; Wurzbach, x. 205; Zeitschr. f. b. K., iii. 125; x. 288.

INFIDELITY, Paolo *Veronese*, Cobham Hall, England; canvas, 5 ft. 10 in. sq. A woman, nude, seated between two men, to one of whom she gives her hand while putting a letter into the hand of the other; below, two cupids. From collection of Queen Christina of Sweden to Orleans Gallery; valued at sale in 1793 at £150, sold for 46 guineas. Engraved by S. Vallée.—Waagen, Treasures, ii. 499; iii. 20; Cab. Crozat, ii. Pl. 28; Ch. Blanc, École vénitienne.

INGANNI, ANGELO, born at Brescia in 1807. Architecture painter, member of Milan Academy; lives at Brescia, and enjoys reputation in North Italy. Works: View of Cathedral and Square at Milan (1839), Vienna Museum; Harbor of Como (1846); Piazza Fontana, Piazza Borromeo (1847); Arco della Costa in Verona (1851); Façade of Milan Cathedral (1852); Municipal Palace at Brescia (1857); Blessing the Weather (1858).—Wurzbach, x. 206.

INGEGNO, L', born in Assisi, flourished end of 15th and early part of 16th century. Umbrian school. Real name Andrea Luigi, Alovigi, or Lovigi, but called L'Ingegno (the Cunning), on account of his pictorial ability and his versatility. Vasari's account of him is full of errors. He was more probably the pupil of Niccolò Alunno, who opened a school at Foligno in 1460, than of Perugino, whose school at Perugia did not begin until about 1499, and is first heard of in 1484, painting coats-of-arms in the Council Hall and on the city gates of Perugia. He was proctor in 1505, justice in 1507, assistant in 1510, and Papal cashier in 1511, under Pope Julius II. His name is attached to several pictures in European galleries, evidently painted by a master who was at the school of Fiorenzo di Lorenzo, and a companion of Pinturicchio. —C. & C., Italy, iii. 161; Vasari, ed. Mil., iii. 595, 617; Burckhardt, 566; Rumohr, Italienische Forschungen, ii. 324; iii. 29; Kunstblatt (1821), No. 73; (1837), 94.

INGENMEY, FRANZ MARIA, born at Bonn in 1830, died in Düsseldorf, June 3, 1878. Genre painter, pupil in Munich of Correns, then studied in Düsseldorf. Works: Blind Fiddler and his Child; After the Storm; Bad Tobacco; Barred Way Home; Poaching; Study in the Woods; Dream-King and his Love; Surprise, Cinderella; Uninvited Guests.—Kunst-Chronik, xiii. 598.

INGHAM, CHARLES CROMWELL, born in Dublin, Ireland, in 1796, died in New York in 1863. Figure and portrait painter, pupil of Dublin Academy; went to the United States in 1817, and soon acquired reputation by his portraits of the reigning beauties of New York, where he was one of the founders of the National Academy of Design, and for years its vice-president. Works: Death of Cleopatra; Flower Girl; Day Dream; The Black Plume, Portrait of Lafayette (1825), do. of Gulian C. Verplanck (1830), Historical Society, New York.

INGHIRAMI, TOMMASO (Phædra), portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 2 ft. 11 in. × 2 ft. Half-length, without beard, in a cap and red dress, sitting, pen in hand, behind a table, on which are an inkstand, a book, and a casket. He was Secretary to the Conclave; called Phædra, because, having once taken part in the performance of Seneca's Hippolytus, he improvised some Latin verses about Phædra to avert a panic when the theatrical machinery gave way. Painted in Rome about 1513; carried to Paris in 1799; returned in 1815. Replica in Casa Inghirami, Volterra. Engraved by Theo. della Croce; T. Vercruys; Ferrerii; Bardi.—Gal. du Pal. Pitti, i. Pl. 93; Müntz, 276; Passavant, ii. 137; Spring-

er, 252; Gruyer, Raphael Peintre de Portraits.

INGRES, JEAN AUGUSTE DOMINIQUE, born at Montauban (Tarn-et-Garonne), Aug. 29, 1780, died in Paris, Jan. 14, 1867. History and portrait painter, pupil of Roques in Toulouse, and of David in Paris (1796); won the second grand prix in 1800, and the grand prix de Rome in 1801, but being unable to go to Italy on account of the war he spent the next five years in Paris studying the pictures in the Louvre, supporting himself meanwhile by making designs and book illustrations. After living from 1806 to 1820 in Rome, where he studied the works of Raphael with devotion, and from 1820 to 1824 in Florence, he returned to Paris to take rank as one of the greatest artists of his time, and to produce an immense number of works, many of which are of great excellence. As a colourist he is cold and unsympathetic, but as a draughtsman he is perhaps the first of French artists. Some of his portraits, as, for instance, that of M. Bertin, are masterpieces in character and in drawing. He had many distinguished pupils, such as Hippolyte Flandrin, and was familiarly known in Paris as "Le père Ingres." Member of Institute, 1826; director of the French Academy in Rome, 1834–41; L. of Honour, 1824; Officer, 1826; Commander, 1845; Grand Officer; Medal of Honour, 1855; Senator, 1862. Works: Antiochus sending back Scipio's Son (1800); Arrival of Agamemnon's Ambassadors in Tent of Achilles (1801), École des Beaux Arts; Philemon and Baucis (1802), Puy Museum; portraits of his father, of himself, of the sculptor Bartolini, of Bonaparte as First Consul (1804), Liège Museum; Napoleon at the Bridge of Kehl, Venus wounded by Diomed (1804, both lost); Woman Bathing, Copy of Raphael's Farnesine Mercury, Marseilles Museum; Copy of Raphael's Adam and Eve, *Œdipus* and the Sphinx, Napoleon on his Throne (1806), Invalides; Portraits of M. Philibert Rivière, do. of Mme. Rivière (1806), Louvre; Portrait of Mme. de Vaucay, Portrait of Granet Member of Institute (1807), Woman Bathing (1808), Pius VII. holding Chapel, Jupiter and Thetis (1811), Aix Museum; Portrait of M. Bochet (1811), Louvre; Portrait of a Lady (1812), Nantes Museum; Odalisque, Romulus Conqueror of Acron, Palace of St. John Lateran; *Raphael* and the Fornarina (1813); Don Pedro of Toledo kissing the Sword of Henry IV., Cardinal Bibiena betrothing his Niece to Raphael, Odalisque, Portrait of Ingres' first Wife (1814); Virgil reading the Æneid (1815); *Francesca* da Rimini (1818); Roger rescuing *Angelica* (1819), Louvre; Death of Leonardo da Vinci in the Arms of Francis I., *Henri* IV. and the Spanish Ambassador, Philip V. of Spain and Marshal Berwick, Odalisque, Portrait of M. de Pressigny, Bishop of St. Malo, Duke of Alva and Pius V. (unfinished); Christ giving Keys to Peter (1820), Louvre; Mercenary Soldiers (1821); Charles V. reëntering Paris (1822); Vow of Louis XIII. (1823), Cathedral of Montauban; Portraits of Charles X., of Marquis de Pastoret, of Cardinal de Latil, of M. Martin (1825); Apotheosis of *Homer*, Apollo crowning the Iliad and the Odyssey (1827), Louvre; Martyrdom of St. Symphorien (1834), Cathedral of Autun; Virgin with the Host (1836), Hermitage, St. Petersburg; Odalisque and her Slave, *Stratonice* (1839, variation in 1859); Portrait of Cherubini (1842), Louvre; Christ among the Doctors (1844, unfinished, bequeathed to city of Montauban); Aretino receiving a Gold Chain from Charles V., Tintoretto and Aretino, Venus Anadyomene, Golden Age (1848, unfinished), Duc de Luynes; Portrait of Mme. de Rothschild (1848); Jupiter and Antiope, Lesueur among the Monks of Chartreuse, Molière in the Morning, Racine in Court Dress, La Fontaine out Walking (4 sketches, 1851);

Portrait of the Princess de Broglie, Apotheosis of Napoleon I. (1853); The Virgin (1854, variation of Virgin with Host), Ministry of State; *Joan* of Arc holding the Oriflamme (1854), Louvre; Virgin of Consolation (1856); La *Source* (1856), Louvre; Saint Germaine de Pibrac (1857), Church of Sapiac; Virgin of the Adoption (1857); Molière dining with Louis XIV. (copy at Comédie-Française), Birth of the Muses (water-colour), The Spring (1858); portraits of his second wife and of himself (1859), Uffizi, Florence; Interior of a Harem (1864); Portrait of Mlle. Flandrin (1866); Sketch of Stratonice (1867).

Ingres P. 1017
INCRES R.A 1818

—Merson, Ingres, sa vie et son œuvre (Paris, 1867); F. de la Genevais (de Mercey), Peintres et sculpteurs modernes (Paris, 1846); Ch. Blanc, Ingres et son œuvre; Delaborde, Ingres, sa vie et ses travaux (Paris, 1870); Chesneau, Peinture française au XIX. siècle (Paris, 1883); Perrier, Études, 15; Gaz. des B. Arts (1861), x. 343; (1861), x. 257; xi. 38; (1867), xxii. 105, 415; xxiii. 54, 193, 442; (1868), xxiv. 5, 340; xxv. 89, 228; (1870), iii. 112; iv. 495; Mirecourt, Ingres (Paris, 1858); Silvestre, L'Apothéose de M. Ingres (Paris, 1862); Rey, Biographie d'Ingres (Paris, 1867); Montrond, Ingres (Paris, 1869); Hamerton, French Painters; Macmillan's Mag., xxiv. 52; Contemporary Review, v. 458; Once a Week, xvi. 221; Art Journal (1867), 105, 151; L'Artiste (1867), i. 102; Zeitschr. f. b. K., ii. 170.

INKERMAN, RETURN FROM, Mrs. Elizabeth *Butler*, London; canvas. Scene —Soldiers returning over the crest of the hill after the battle of Inkerman. A straggling column of weary, wounded, and dying men, painfully marching along a rough hillside; to the right, slightly in advance, rides a young staff officer with a wounded bugler clinging to his stirrup to help himself along. Engraved by W. T. Davey.—Portfolio (1877), 100.

INMAN, HENRY, born in Utica, N. Y., Oct. 20, 1801, died in New York, Jan. 17, 1846. Portrait, landscape, and genre painter, pupil of John W. Jarvis, in New York. In 1844 visited England, where he painted the portraits of Wordsworth, Dr. John Chalmers, Lord Chancellor Cottenham, Macaulay, and other noted men; among his American portraits are Bishop White, Chief Justice Marshall, Jacob Barker, and the two sons of Bishop Doane. Works: Rydal Falls—England; Newsboy; Rip Van Winkle; Boyhood of Washington; Ruins of Brambletye House (1876), Wm. E. Dodge, New York; Student, L. L. Stuart, ib.; October Afternoon; Portraits of Henry Rutgers and Fitz Greene Halleck (1828), Historical Society, New York. At the time of his death Inman was engaged on a series of historical pictures for the Capitol at Washington. His son, J. O'Brien Inman, genre painter, has lived in Rome since 1866; is an Associate of the National Academy, but rarely exhibits.

INN, THE (L'Estaminet), Jan *Steen*, Hague Museum; canvas, H. 2 ft. 3 in. × 2 ft. 8 in. Twenty or more persons gathered in the tap-room of an inn, eating oysters, drinking, smoking, and playing trick-track. The upper part is covered with a large violet curtain, partly drawn up, beneath which is seen a balcony, and under that an elevated stage, on which a boy is lying down, blowing soap-bubbles. Sometimes erroneously called Picture of Human Life. Bout sale, Hague (1733), 515 florins; Benjamin d'Acosta sale, Hague (1764), 1,745 florins, to William IV. Engraved by Oortman in Musée français.—Reveil, x. 688.

INNESS, GEORGE, born at Newburgh, N. Y., May 1, 1825. Landscape painter, pupil for one month of Regis Gignoux; has visited Europe three times for study, the last time in 1871–76. Elected an A.N.A. in 1853 and N.A. in 1868. Studio in New York. Works: American Sunset (1867); Joy after the Storm (1869); Twilight (1870); View near Rome (1871); Scene near Perugia (1874); Pontine Marshes, H. P. Kidder, Boston; Mountain Stream, the Homestead (1877); St. Peter's—Rome, View near Medfield—Mass., The Afterglow, Morning Sun, Landscape (1878); Spring (1881), Old Roadway, Long Island Historical Society; Niagara Falls (1883); Day in June, Sunset (1885); Gray Lowery Day — Pompton, N. J., Winter Morning—Environs of Montclair, Sunburst — Greene County, Sunset—Montclair, N. J., Twilight—Medfield, Mass. (1884), T. B. Clarke, New York.

INNESS, GEORGE, JR., born in New York, July 5, 1854. Animal painter, pupil of his father, George Inness, and for a few months of Bonnat in Paris. Sketched in different parts of Europe. Studio in Montclair, N. J. Works: The Ford, Patience (1877); The Brook, Pride of the Dairy (1878); Coming Storm; Surf Horse; Pasture at Watchung (1879), Roswell Smith; Coming Storm (1880); Huntsman (1882); Mother of the Herd (1883).—Sheldon, 203.

INNOCENT X., POPE, portrait, *Velasquez*, Palazzo Doria, Rome; canvas, H. 4 ft. 7 in. × 3 ft. 11 in. Three-quarters length, seated in a crimson chair, on the arms of which his arms rest; dress, a white linen robe, white sleeves trimmed with lace, white linen collar, red velvet cap and cape; background, a red curtain. Painted in Rome in 1649. Sir Joshua Reynolds pronounced this the finest picture in Rome. Repetition: Marquis of Bute, London. Etched by A. Lalauze after copy by Ternante in Versailles Museum.—Palomino, iii. 337; Curtis, 76.

INNOCENZO DA IMOLA. See *Imola.*

INTEMPERANCE, Thomas *Stothard*, staircase of Burghley House, seat of the Marquis of Exeter, Northamptonshire, England. Mark Antony and Cleopatra, with various allegorical figures. The original sketch (canvas, H. 1 ft. 8 in. × 2 ft.), which was engraved by T. Chevalier, is in the National Gallery, London. Stothard was occupied four years in the decoration of this staircase (1780–83), and received for it £1,293.—Mrs. Bray, Life of T. S. (London, 1851).

The Inn (L'Estaminet), Jan Steen, Hague Museum.

IPHIGENIA, picture. See *Timanthes, Timomachus.*

IPHIGENIA AND CYMON. See *Cymon.*

IPHION, painter of Corinth, date uncertain. Mentioned by Simonides (ccxxi., Schneidew), but whether the elder (died about 468 B.C.) or the younger (died about 431 B.C.) poet of that name is unknown.

IRENE (Eirene), painter, daughter and pupil of Cratinus. Among her works were a Calypso, an Aged Man, and Alcisthenes the Dancer.—Pliny, xxxv. 40 [147]; Clem. Alex., and Strom., iv. 124, 620, Pott.

IRIARTE, IGNACIO, born at Azcoitia, Guipuzcoa, in 1620, died in Seville in 1685. Spanish school; landscape painter, pupil of Herrera el Viejo; frequently worked in conjunction with Murillo, who painted the figures while Iriarte executed the backgrounds. Was an original member and first secretary of the Academy of Seville. Works: Landscapes (4), Madrid Museum; Landscape, Hermitage, St. Petersburg.—Stirling, ii. 931; Ch. Blanc, École espagnole; Madrazo; Curtis, 344; Washburn, 164.

IRMER, KARL, born at Babitz, Brandenburg, Aug. 28, 1834. Landscape painter, pupil in Dessau of August Becker, then of Düsseldorf Academy under Gude; after travelling through Germany, and visiting Vienna, Paris, and Brussels, he settled in Düsseldorf. Court-painter to the Duke of Anhalt. Medal in Vienna (1873). Works: Moonrise; Landscape with Cows; Dicksee in Holstein (1876), National Gallery, Berlin; View in Rügen (1876).—Müller, 275.

IRMINGER, VALDEMAR, born in Copenhagen, Dec. 29, 1850. Animal and military genre painter, pupil of Copenhagen Academy, where he won a prize in 1879; visited Paris in 1880, and Germany, Switzerland and Italy in 1882. Works: Geese Driven Home (1874); Brown Mare with Foal, Proclamation in War Time (1879); Dragoons returning from Reconnoitring, Dragoon making Inquiry of Old Woman, Dragoon Trumpeter (1880); Foot-Guards Resting in the Woods (1881); Battery Changing Position (1882); Infantry at Manœuvre, Puppies, Wounded Lioness (1883).—Sigurd Müller, 164.

IRVING, J. BEAUFAIN, born in Charleston, S. C., in 1826, died in 1877. Genre painter; in 1851 studied with Leutze in Düsseldorf, and after painting there several years, lived in Charleston until he finally settled in New York about 1865. Elected an A.N.A. in 1869 and N.A. in 1872. Works: Disclosure, L. W. Jerome, New York; The Splinter (1867); Wine-Tasters (1869), August Belmont, New York; Portrait of Mrs. August Belmont (1871); End of the game (1872), J. H. Sherwood; Book-Worm, Musketeer of the Seventeenth Century (1874); Connoisseurs; Cardinal Wolsey and his Friends (1875); Off the Track (1876); After the Siege, Banquet at Hampton Court in the Sixteenth Century (1877), J. J. Astor, New York; Waiting an Audience, R. L. Stuart Collection, ib.

ISAAC, HISTORY OF, *Raphael.* See *Raphael's* Bible.

ISAAC BLESSING JACOB (Gen. xxvii.), *Murillo,* Duke of Wellington, London; canvas, H. 3 ft. 6 in. × 5 ft. Isaac, seated in bed under a canopy, blesses Jacob, who kneels; on left, Rebekah; near centre, a girl carrying a basket of linen with pigeons around her; background, a valley and ruined castle.—Curtis, 118.

By *Murillo,* Hermitage, St. Petersburg; canvas, H. 8 ft. × 11 ft. 9 in. Isaac, seated in bed before an archway nearly filled by a red curtain, blesses Jacob, who kneels and is presented by Rebekah as Esau; beside the bed, a table with bread, game, and a bowl; opposite, a landscape and well; a servant-maid enters with a water-jar; in background, Esau is seen with a dog returning from the chase. Companion to *Jacob's* Dream, in Hermitage; the two belonged to Marqués de Santiago, Madrid; purchased in Paris in 1811 for Hermitage.—Curtis, 118.

ISAAC AND REBEKAH, MARRIAGE OF (Gen. xxiv.), *Claude* Lorrain, Palazzo Doria, Rome; canvas, H. 4 ft. 1 in. × 6 ft. 6 in. In centre, a river with its waters arrested by the dam of a mill situated at left, whence the picture is commonly called Il Molino (Le Moulin, The Mill). In foreground, the marriage festival of Isaac and Rebekah. Liber Veritatis, No. 113. Engraved by Gmelin (1804), Vivarès (1766). Sketch, dated 1647, Seymour Haden, Lon-

don. Replica of picture in National Gallery, London; sent to England by C. S. Evard and sold to Angerstein, with Embarkation of Queen of *Sheba*, for 200,000 francs; purchased for National Gallery in 1824. Engraving in Gallery Angerstein, in Cabinet Gallery, in Mason's National Gallery, and by Goodall (1834).—Pattison, Claude Lorrain, 51, 227; Cat. Nat. Gal.; Waagen, Treasures, i. 341.

ISAAC, SACRIFICE OF, *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. "One of the least worthy of the master in the room, the three figures being thrown into violent attitudes, as inexpressive as they are strained and artificial."—Ruskin, Stones of Venice, iii. 349; Ridolfi, Marav., ii. 198.

ISAAC, SACRIFICE OF. See, also, *Abraham*.

ISAACSZ (Izaaksz, Ysaacx), PIETER, born at Helsingör, Denmark, in 1569, died at Amsterdam probably in 1631. Dutch school; history and portrait painter, pupil at Amsterdam of Cornelis Ketel, afterwards of Johann von Achen; after travelling in Germany and Italy settled at Amsterdam, and temporarily (1618–23) worked at Copenhagen as court-painter to Christian IV. Works: Portrait of Christian IV., Berlin Museum; Allegory on Vanity (1600), Basle Museum; Princely Banquet, Copenhagen Gallery.—Archief v. nederl. K., ii. 135; Kramm, iii. 786.

ISABEL OF BOURBON, QUEEN, first wife of Philip IV., *Velasquez*, Mrs. Henry Huth, Wykehurst, Surrey, England; canvas, H. 6 ft. 7 in. × 3 ft. 8 in. Full-length, standing, wearing a black head-dress with white feather, white ruff, close-fitting under-sleeves, and black hooped dress, with a border of leaves of gold around the bottom and up the front, and on the bodice and long open sleeves; in left hand, a fan; right hand on back of a chair; background, pink drapery. Louis Philippe sale (1853), £300, to Mr. Farrar, who sold it in 1863 to Mr. Huth. Companion to Mrs. Huth's Philip IV. Repetitions, with variations: Hampton Court; Francis Clare Ford, London.—Curtis, 92; Athenæum (1862), 623.

By *Velasquez*, Madrid Museum; canvas, H. 9 ft. 10 in. × 10 ft. 3 in. About twenty-five years old, on a white horse, which walks left; brown dress; landscape background. Probably painted in 1644; companion to Philip IV. of same size in Madrid Museum. Etched by F. Goya.—Palomino, iii. 332; Curtis, 91; Madrazo, 609.

ISABEL, SANTA, *Murillo*. See *Elizabeth* of Hungary.

ISABELLA, Sir John Everett *Millais*, Royal Institution, Liverpool; canvas, H. 3 ft. 3 in. × 4 ft. 7½ in. Scene from Keats's poem—"Isabella, or the Pot of Basil"—founded on Boccaccio's story; descriptive of the feelings of the two brothers on discovering the mutual love of Isabella and Lorenzo. This, the first Pre-Raphaelite picture by Millais, represents two rows of persons seated at table, nearly all seen in profile, and most of them portraits of friends. At right, Lorenzo (William Rossetti) holds a plate, on which he offers half of a cut blood-orange to Isabella (Mrs. Henry Hodgkinson), who is caressing a hound. At left, one of the brothers (Mr. John Harris), enraged at her reception of Lorenzo's courtesy, viciously kicks the hound, while the other (Dante Gabriel Rossetti), looking over his glass, watches the lovers with cruel eyes. A guest (the artist's father) wipes his lips with a napkin; another (Mr. W. Hugh Fenn) pares an apple; a serving-man (Mr. Wright), with a white napkin over his arm, stands behind Isabella and Lorenzo. Painted in 1848–9; Royal Academy, 1849; bought by B. G. Windus, of Tottenham; at his sale (1868), £672 10s., to Thomas Woolner, R.A.; his sale (1875), £892 10s., to Constantine A. Ionides, London; sold at Christie's (1883) for £1,102 10s. Engraved in Art Journal (1882) by H. Bourne.—Fraser's Mag. (1849), xl. 77; Art Journal (1882), 188.

ISABELLA, EMPRESS (wife of Charles V.), portrait of, *Titian*, Madrid Museum;

canvas, H. 3 ft. 10 in. × 3 ft. 3 in. The Empress, seated in a chair near a window, holding a book in her left hand. Painted in 1544, after her death, from a picture by a supposed Flemish artist. Among the pictures taken by Charles V. to Yuste. Engraved, with alterations, by D. de Jode.—C. & C., Titian, ii. 103.

ISABELLA D'ESTE, COURT OF, Lorenzo *Costa*, Louvre; canvas, H. 5 ft. 2 in. × 6 ft. 4 in.; signed. Isabella, Marchioness of Mantua, crowned by Love, who stands on the knees of a woman seated in a garden on the banks of a river; around her, musicians

Court of Isabella d'Este, Lorenzo Costa, Louvre.

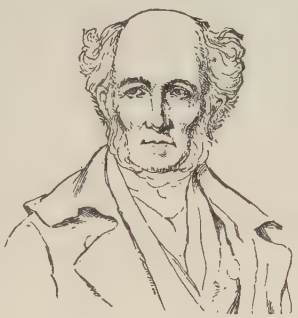
make music and poets compose verses; in foreground, two women seated, one crowning a bull, the other a lamb; on right, a nymph with bow and arrow; on left, a knight who has decapitated a hydra; in background, a cavalry fight. Painted about 1510 for the Marquis of Mantua; passed at sack of that city (1630) to Château Richelieu, France.—C. & C., N. Italy, i. 548; Rosini, iv. 157; Villot, Cat. Louvre, 102.

ISABELLA AND THE POT OF BASIL, Holman *Hunt*, Mr. James Hall, Tynemouth, England. Scene from Keats's poem—"Isabella, or the Pot of Basil." Isabella, full-length, standing, bending over the vase in which she has buried the head of her lover, slain by her brothers. Her tearless black eyes have the light of madness in them, and her luxuriant dark-brown hair is flung lovingly over the relic, which is placed on her prie-dieu, on a silken altar-cloth. Exhibited in 1868; sold to Mr. Gambart; original sketch sold at Christie's, 1871, for 525 guineas. Replica, J. W. Garrett, Baltimore. Engraved by A. Blanchard.—Art Journal (1868), 97; Athenæum, Sept., 1873, 374.

ISABEY, EUGÈNE (LOUIS GABRIEL), born in Paris, July 22, 1804, died in Paris, April 26, 1886. Landscape and marine painter, son and pupil of Jean Baptiste Isabey. In 1830 he accompanied the expedition to Algiers as royal marine painter. Medals: 1st class, 1824, 1827, 1855; L. of Honour, 1832; Officer, 1852. Works: Hurricane at Dieppe, Harbour of Honfleur (1827); Port of Dunkirk (1837); The Old Barks (1836); Battle of the Texel (1839), Versailles Museum; View of Dieppe (1842), Nancy Museum; View of Boulogne Harbour (1843), Toulouse Museum; The Alchemist (1845); Louis Philippe receiving Queen Victoria at Tréport (1846); Departure of Queen of England (1846); Ceremony in the Church of Delft (1847); Marriage of Henry IV. (1848); Embarkation of De Ruyter and De Witt (1850), Luxembourg Museum; Departure of the Huntsmen under Louis XIII. (1855); Church Interior with Worshippers (1856), Ravené Gallery, Berlin; Burning of the Steamer Austria (1859), Bordeaux Museum; Wreck of the Ship Emily in 1823 (1865), Nantes Museum; The Alchemist (1865); Temptation of St. Anthony (1869); Bois de Varangeville, Ango Manor at Varangeville, Roadstead of Saint-Malo, Luxembourg Museum; Smugglers shipping Goods, Douai Museum; Beach of Villerville, Laval Museum; Village on the Cliffs, Marseilles

Museum ; View of a Creek, Perpignan Museum ; Marine (1825), Storm, Montpellier Museum ; Marine, Neuchatel Museum ; Ships at Anchor (1830), Königsberg Museum ; Entrance to Cathedral, Stettin Museum ; Laden Boat boarding Coaster, Coast of Entretat—Normandy (1851), Kunsthalle, Hamburg ; French Hospitality, W. H. Vanderbilt, New York ; Marines (2, 1836, 1862), After the Storm (1842), W. T. Walters, Baltimore.—Bellier, i. 805 ; L'Art (1875), i. 39, 59 ; Larousse ; Meyer, Gesch., 271.

ISABEY, JEAN BAPTISTE, born at Nancy, April 11, 1767, died in Paris, April 18, 1855. Miniature painter, pupil at Nancy of Girardet and Claudot, then in Paris of Dumont and David ; painter to the Empress Josephine, 1805 ; L. of Honour, 1817 ; Officer ; Commander, 1853. Also painter to Charles X. Apart from their intrinsic merit, his works are of great value from their historical interest. His portraits of Napoleon I. are among the best in existence. Works : General Bonaparte in Gardens at Malmaison, Napoleon visiting Factory at Rouen (1804), do. at Jouy (1806), Versailles Museum ; Review before First Consul in Courtyard of Tuileries (1801), Staircase of the Musée du Louvre (1817), Louvre, Paris ; Congress of Vienna (1815), Windsor Castle ; Portrait of Napoleon (in oil), do. of King of Rome, Nancy Museum ; do. of Grand-duke of Baden, Baden-Baden Gallery ; King Jerome, Dresden Museum.—Bellier, i. 804 ; Biog. univ., xx. 382 ; Ch. Blanc, École française, iii. ; Meyer, Gesch., 104 ; Larousse, ix. 801 ; Lenormant, B. A. et Voy., i. 218 ; Jal, 698.



J. Isabey 1817

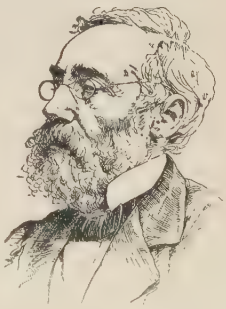
ISAIAH, *Michelangelo*, Sistine Chapel, Rome ; fresco on ceiling.

ISENMANN, CASPAR, died in 1466. German school. Became citizen of Colmar in 1436. His pictures, influenced by the Flemish school, are realistic in feeling, with expressive heads and powerful though sober colouring. In 1462 he contracted to paint an altarpiece for the church of St. Martin at Colmar. Works : Seven Scenes from Life of Christ (1465), Colmar Museum.—Woltmann, Deutsche Kunst im Elsass, 213.

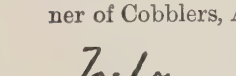
ISIDORO, ST., *Murillo*, Seville Cathedral ; canvas, H. 6 ft. 2 in. × 5 ft. 6 in. Seated, robed in white, with a mitre, with a crook in right hand and an open folio in left ; on right, other books and a column ; behind, a curtain. Painted in 1655 for D. Juan Federigui, Archdeacon of Carmona, who presented it, with its companion, St. *Leandro*, to the Cathedral.—Curtis, 243.

ISMENIAS, painter, of Chalcis, 5th century B.C. Plutarch, in his life of the Athenian orator Lycurgus (Vit. x., Orat. 37), says Ismenias painted, for the Erechthæum, a picture in which were represented the priests of Poseidon of the family of Lycurgus.

ISRAELS, JOZEF, born at Gröningen in 1824. Genre painter, pupil in Amsterdam of Cornelis Kruseman, then in Paris of Picot. His genre scenes from Dutch maritime life are superior to his earlier historical pieces. At present resides at The Hague. Medals : Paris, 3d class, 1867 ; 1st class, 1878 ; L. of Honour, 1867 ; Officer, 1878 ; Order of Leopold. Works : William of Orange defying Decrees of King of Spain (1855) ; Village Scene ; Preparation for the Future (1855), Walk along Cemetery (1856), Amsterdam Museum ; Children of the Sea ; Peaceful House ; Fishing Boats shipwrecked off Scheveningen (1862) ; Sick Mother, Mother in Health, Orphan Asylum at Katwyk, Last Breath, True Support, Madonna in the Hut, Age and Infancy (1872) ; First Sail,



Poor of the Village (1873); Expectation, Anxious Family (1874); Waiting for the Herring Boats (1875); Returning from the Field (1878); Alone in the World (1878), Amsterdam Museum; Breakfast Time, Dinner of Cobblers, Anniversary (1878); Frugal Meal, W. H. Vanderbilt, New York; Nothing more! Sewing School at Katwyk (1881); Silent Interview (1882); Fair Weather, Child Asleep (1883); Return (1884).



ISUMBRAS, SIR, AT THE FORD, Sir John E. *Millais*, Bart., John Graham, Esq., London; canvas, H. 4 ft. 1 in. × 5 ft. 7 in. An ancient knight, clad in golden armour, who has attained all the glories of this life, has laid aside his pride to help two woodcutters' children over a river ford upon the saddle of his grand war-horse. The landscape, a sunset in the forest along the river's bank, was painted on the Tay. The verses in the Academy Catalogue, ascribed to the "Metrical Romance of Syr Ysumbras," were written by Tom Taylor. Royal Academy, 1857. Satirized in a caricature of the time entitled "A Nightmare" (by Frederick Sandys?), representing the artist on an ass, carrying Dante G. Rossetti and Holman Hunt, with Michelangelo, Raphael, and Titian on the distant bank, in attitudes expressive of horror of this last Pre-Raphaelite attempt. The picture was purchased originally by Charles Reade, the novelist.

ITTENBACH, FRANZ, born at Königswinter, near Cologne, April 18, 1813, died in Düsseldorf, Dec. 1, 1879. History and portrait painter, pupil of the Düsseldorf Academy under Theodor Hildebrandt and Schadow; with the latter and Karl Müller he visited Italy in 1839–41, and resided for a time in Munich before returning to Düsseldorf. For several years he was occupied with fresco paintings in St. Apollinaris Church at Remagen, and in 1864 in St. Quirinus Church at Neuss. Professor; Member of Vienna Academy. Medals in Cologne (1861), Berlin (1868), and Besançon. Prussian Order of the Crown, Belgian Order of Leopold. Works: Christ Crucified—with Mary and St. John (1845), Roman Catholic Church, Königsberg; Baptism of Christ (1849), Garrison Church, Düsseldorf; Christ Crucified (1850), Prague Gallery; Altarpiece in five Panels (1851), Liechtenstein Gallery, Vienna; Mary Mediatrix (1852); Virgin Enthroned, Assumption (1858–61), St. Remigius Church, Bonn; Holy Family (1861), Prince Liechtenstein's chapel, Vienna; Holy Family (1862), Duke of Hamilton's chapel, Baden-Baden; Madonna (1862); Madonna (1864); 4 Altarpieces (1865–68), St. Michael's Church, Breslau; Holy Family in Egypt (1868), National Gallery, Berlin; Portraits of Archbishop Clemens August of Cologne, and of Queen Stephanie of Portugal (1860).—Allgem. d. Biogr., xiv. 644; Kunst-Chronik, xv. 178; Art Journal (1865), 133; W. Müller, Düsseldorf K., 48; Wiegmann, 172.

IVANOFF, ALEXANDER ANDREÉVICH, born in St. Petersburg in 1806, died there, July 18, 1858. History painter, son and pupil of Andrei Ivanoff (1775–1846) and of St. Petersburg Academy. During a twenty-seven years' residence in Rome he occupied himself almost exclusively in painting a colossal Christ appearing to the People. Work: Christ and Magdalen (1832), Hermitage, St. Petersburg.—Zeitschr. f. b. K., xvii. 160.

JABIN, CH. G. GEORG, born at Brunswick, Aug. 18, 1828, died at Harzburg, Jan. 14, 1864. Landscape painter, pupil of Düsseldorf Academy under Schirmer in 1850–55; visited Switzerland in 1857, and Norway in 1863; painted mostly Swiss scenes in style of Ruysdael. Works: Waterfall in Lin Valley, Brunswick Gallery; Murchsee Fall; Forest Mill in Westphalia; The Brocken by Moonlight; Eckerfall, Regenstein; Falkenstein; Oker Valley; Ilse Valley.—Allgem. d. Biogr., xiii. 522; Dioskuren (1864), 51.

JACCOBER, JACOB BER called, born at Blieskastel, Bavaria, March 6, 1786, died in Paris, July 17, 1863. Fruit and flower painter, pupil of Gerard van Spaendonck; became naturalized in France. Employed at Sévres from 1823 till 1825, and of high repute in his branch of art. Medals: 2d class, 1831 and 1834; 1st class, 1839; L. of Honour, 1843. Works: Fruits and Flowers (1839), Luxembourg Museum; do. in Salons of 1822–55.—Bellier, i. 809; Nouvelle biogr. générale, Paris, 1855.

JACK IN OFFICE, Sir Edwin *Landseer*, South Kensington Museum; canvas, H. 1 ft. 8 in. × 2 ft. 2 in. An itinerant dealer in dog-meat has left his barrow in an alley in charge of a satiated mongrel, who, seated upon the top, receives unmoved the courtier-like attentions of his hungry and less fortunate fellow-creatures. Somewhat similar in treatment to Alexander and Diogenes. Royal Academy, 1833. — Blackburn, Pictures at Kensington; Stephens, 69.

JACKSON, JOHN, born at Lastingham, Yorkshire, May 31, 1778, died in London, June 1, 1831. Son of a tailor, but enabled by friends to study in schools of Royal Academy; elected A.R.A. in 1815, and R.A. in 1817. Became famous as a portrait painter, both in water-colours and in oils, and had many distinguished sitters. In 1819 he visited Rome, where he painted Canova, and was elected a member of the Academy of St. Luke. One of his best works is a portrait of Flaxman, painted for and in possession of Lord Dover. Portraits of Miss Stephens, Sir John Soane, and Rev. William Holwell Carr, National Gallery; portrait of himself, National Portrait Gallery; do., at Dover House, Whitehall, and at Castle Howard. — Redgrave; Cat. Nat. Gal.; Ch. Blanc, École anglaise; Sandby, i. 359.

JACOB, JULIUS, born at Berlin, April 25, 1811, died there, Oct. 20, 1882. History and portrait painter, pupil in Berlin of Wach, of Düsseldorf Academy, and in Paris of Delaroche. Travelled in Europe, North Africa, and Asia Minor; spent eleven years in England, and in 1865 went to Vienna, where, after painting twenty-six portraits of distinguished persons within a year, he returned to Berlin. Medals in Paris, Lyons, Rouen; member of many artistic societies. Works: Scenes from History of St. Louis;

Blessing of Jacob, Rembrandt, Cassel Gallery.

Artist Life; Portraits of Princes Metternich, Schwarzenberg, Liechtenstein, Kinsky, Windischgraetz, Lobkowitz, Field-Marshal Hess, Count Apponyi; Male Head (1845), National Gallery, Berlin. — Müller, 277; Jordan (1885), ii. 106; Kunst-Chronik, xviii. 41; Leixner, Mod. K., i. 56; ii. 100, 119; Rosenberg, Berl. Malersch., 54.

JACOB VAN AMSTERDAM. See *Cornelisz*, Jacob.

JACOB AND THE ANGEL (Gen. xxxii.), Eugene *Delacroix*, St. Sulpice, Paris; mural painting in chapel of Saintes-Anges. The struggle of Jacob with the angel. One of Delacroix's best works.—Larousse, ix. 862.

JACOB, BLESSING OF (Gen. xlix.), *Rembrandt*, Cassel Gallery; canvas, H. 5 ft. 6 in. × 6 ft. 8 in.; signed, dated 1656. Jacob, on his death-bed, supported by his son Joseph, extends his hands to bless his two grandsons, who kneel on the further side of the bed; beside them stands the mother, with her hands united. One of the artist's best pictures. Carried to Paris in 1806–7, and returned in 1814. Engraved by Claessens and Oortman in Musée français; Unger; Massaloff.—Filhol, vi. Pl. 374; Musée français; Smith, vii. 6.

JACOB, DREAM OF (Gen. xxviii.), *Murillo*, Hermitage, St. Petersburg; canvas, H. 8 ft. × 11 ft. 9 in. Jacob asleep, with his head on a stone, his staff near him on a cruse; at left, an angel pointing to the ladder, on which two angels are ascending and three descending. Same history as *Isaac* blessing Jacob, of Hermitage, its companion.—Curtis, 118; Hermitage Cat., 127.

Dream of Jacob, Spagnoletto, Madrid Museum.

By *Raphael*, Stanza d'Eliodoro, Vatican; fresco on ceiling. Jacob asleep on some flat stones; in the clouds a ladder with five angels, and above, God the Father in glory with outstretched arms. Shows hand of Giulio Romano. Painted in 1513–14. Engraved by J. Bos (1560); Joh. Alessandri (1718); Fr. Aquila.—Vasari, ed. Mil., iv. 346; Müntz, 370; Passavant, ii. 129.

By *Spagnoletto*, Madrid Museum; canvas, H. 5 ft. 10 in. × 7 ft. 4 in. Jacob, in a long dark robe, somewhat like a Capuchin's, lies asleep on the ground, at the foot of an overturned tree; in the background, at right, the mysterious ladder with angels ascending and descending. From collection of Philip IV. Lithographed by C. Rodriguez.—Réveil, xiv. 980.

By *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. "The painter has tried to overcome the awkwardness of winged angels ascending and descending steps by throwing them into extravagant attitudes, but he has evidently not treated the subject with delight."—Ruskin, Stones of Venice, iii. 347.

JACOB, HISTORY OF. *Raphael.* See *Raphael's* Bible.

JACOB WITH FLOCKS OF LABAN (Gen. xxx.), *Murillo*, Sir John Hardy, Bart., Dunstall Hall, Staffordshire, England; canvas, H. 8 ft. × 11 ft. 9 in. Jacob, on right, enters pool and lays peeled rods before the sheep on the left; behind him, his dog asleep; on left, a sheepfold; on right, a servant leading a mule is driving flocks away; rock in centre divides the landscape. Probably belonged to Marqués de Santiago, Madrid; bought at Lord Northwick sale (1859), £1,480.—Curtis, 119.

JACOB AND LABAN, MEETING OF (Gen. xxxi.), *Murillo*, Grosvenor House, London; canvas, H. 8 ft. × 10 ft. 1 in. In centre, Jacob and Laban conversing; on left, the family of the former in two tents; on right, horses and men; background, landscape of trees and mountains. Probably belonged to Marqués de Santiago, Madrid;

said to have been bought in Madrid in 1808 for Lord Overstone, and sold to Marquis of Westminster for two Claudes, a Poussin, and £1,200 in money.—Buchanan, Memoirs, ii. 221; Curtis, 120.

JACOB AND RACHEL (Gen. xxix.), *Giordano*, Dresden Gallery; canvas, H. 6 ft. 8 in. × 7 ft. 6 in. Jacob, gone into Mesopotamia to take a wife from the daughters of

Jacob and Rachel, Giordano, Dresden Gallery.

Laban, meets Rachel with her flocks near a well, and hastens to remove the stone from the well's mouth. Engraved by Joseph Wagner.—Réveil, vii. 435.

JACOBELLO DEL FIORE. See *Fiore*.

JACOBI, BERNARDINO. See *Buttinone*.

JACOBS, JACOBUS (ALBERTUS MICHAEL), born in Antwerp, May 19, 1812, died there, Dec. 13, 1879. Marine painter, pupil of Antwerp Academy under Van Bree and Wappers; studied especially Claude Lorrain, Joseph Vernet, and Willem van de Velde; visited the Mediterranean Coast, Greece, Egypt, Cyprus, Asia Minor, Russia, and Scandinavia, and in 1843 became professor at the Antwerp Academy. Order of Leopold, 1849; Officer, 1864. Several medals. Works: Outlook from Cape Colonna—Greece (1846), Weimar Museum; Grecian Archipelago (1848), National Gallery, Berlin; Shipwreck of Floridian (1849), Sunrise in the Archipelago (1852), Harbour of Constantinople, New Pinakothek, Munich; Arabs resting in the Desert (1849); Golden Horn (1852); Waterfall of the Glommen in Norway (1853), Brussels Museum; Ruins of Karnak (1857); Sogne Fjord (1857), Caravan in Flight, Ruins of Philæ, Breeze on Finland Coast, Bay of Lepanto (1864); Cataracts of the Nile, Canal Grande in Venice, Entrance to Bergen Harbour (1867).—Immerzeel, ii. 75; Kunst-Chronik, xv. 211.

JACOBS, PAUL EMIL, born in Gotha, Aug. 18, 1802, died there, Jan. 6, 1866. History painter, pupil from 1818 of the Munich Academy under Langer, father and son; visited Upper Italy in 1824, and in 1825–28 studied in Rome. Settled in Frankfort, painted chiefly portraits, and in 1830 went to St. Petersburg, where he became member of the Academy. Returned to Gotha in 1834; he painted in Hanover for the king in 1835–38, visited Greece and Rome, and settled in Gotha in 1840; was in Rome again in 1844–45, and in 1853–57. Member of the Berlin Academy, and court-painter and aulic counsellor to Duke of Coburg-Gotha. Works: Mercury and Argus (before 1825); Raising of Lazarus (1825); Venus Asleep (1826), Heads of Roman Women (2), Gotha Museum; Prometheus (1829); Portrait of General Diebitsch-Sabalkanski, Ascension, Last Supper (1830–34). Frescos: Venus rising from Sea, Triumph of Bacchus, Argonauts (1835–38), Royal Palace, Hanover; Crucifixion (1840), St. Augustin's, Gotha; Scheherazade, Wilhelma, Stuttgart; replicas in Manchester, Königsberg Museum (1840), and Gotha; Presenting of the Silk Cord (1844), Villa Rosenstein, near Stuttgart; Samson and Delilah (1845); Judith and Holofernes (1850); Oriental Slave Market, Rape of Proserpine, Munich Gallery; Luther at Worms, City Hall, Stralsund; Christ, Madonna, Catholic Church, Gotha; Ecce Homo (1853), Museum, ib.; Descent from the Cross, Susanna (1856); Germania Mourning, Germania Victorious, Day and Night, War and Peace.—Allgem. d. Biogr., xiii. 615; Kunst-Chronik, i. 3.

JACOBSEN, SOPHUS, born at Frederikshald, Norway, Sept. 7, 1833. Landscape painter, pupil of Düsseldorf Academy under Gude; has travelled in Norway, Germany, and Italy. His landscapes with rain, snow, or moonlight effects are painted with great truth to nature. Works: View in the Eifel (1861); Moonlight on Norwegian Coast (1867); Moonlight in Venice (1872); Winter Landscape (1873); Autumn Landscape, Christiania Museum; Laplanders on Reindeer Hunt (with Tidemand); Rhenish Landscape, Düsseldorf Gallery.—Müller, 277.

JACOBSZ (Jacobsen), JURIAEN, born in Hamburg about 1610 (?), died at Amsterdam in 1664 (?). Flemish school; history and animal painter, pupil at Antwerp of Frans Snyders; said to have travelled extensively, especially in Switzerland; afterwards lived at Amsterdam and at Leeuwarden, Friesland. Works: Boar attacked by Dogs (1660), Dresden Museum; do. (1677?), Copenhagen Gallery.—Immerzeel, ii. 76; Kramm, iii. 790; Schaefer, iii. 1141.

JACOBSZ, LUCAS. See *Leyden.*

JACOBY, VALERIAN, born in 1834. History painter, pupil of St. Petersburg Academy. Settled in Rome. Works: Death of Robespierre; Seizure of Biron; Cardinal de Guise receiving Coligny's Head (1869); Beggar's Easter Day; Orange Seller.—Kunst-Chronik, iv. 68; Müller, 278.

JACOMIN, ALFRED LOUIS, born in Paris, Jan. 3, 1843. Genre painter; medal at Philadelphia Exhibition, 1876. Works: *Faust* and Mephistopheles (1869), James H. Stebbins, New York; Bilboquet and his Companion, Armourer of 17th Century (1876); A Baptism (1877); Magic Mirror (1878); Indisposed (1879); Old Clothes Dealer (1880); Father Robin's Forge (1881); Blacksmith's Shop, Bit of Jarnac (1882); Job (1883); The King's Ordinance (1885).

JACOMIN, MARIE FERDINAND, born in Paris; contemporary. Landscape painter. Medal, 3d class, Paris, 1883. Works: Bois noirs in Forest of Marly (1878); Moonrise in Forest of Fontainebleau (1879); End of Winter Day (1880); Route of Chêne au Chat, Hut in Saint Germain Forest (1881); Gruye Valley in Forest of Marly (1882); Oak of Vierge-Noire, Chestnut Grove (1883); View at Montcheureuil, Père Gillot's Cabin (1884); Views in Forest of Saint Germain (2, 1885).

JACOMO, BARBERINO. See *Barbari,* Jacopo de'.

JACOPO AVANZI. See *Avanzi.*

JACOPO DA CASENTINO, 14th century, born in Prato Vecchio, died there, aged eighty. Florentine school. Met Taddeo Gaddi while the latter was decorating a chapel in the church of Sasso della Vernia in Casentino, and followed him to Florence. He painted many frescos in that city, both as a subordinate and as a master, and was one of the founders, in 1349, of the Company of St. Luke. About 1354 he went to Arezzo, where he reconstructed the waterworks of the Fonte Guinizelli, and executed a great number of frescos. His work is weakly Giottesque and feeble in execution. Among the few extant examples of his style are a St. John Evangelist with predella in the National Gallery, London; a predella in the Uffizi, Florence; and a Dead Christ (fresco) in S. Bartolommeo, Arezzo.—C. & C., Italy, ii. 2; Vasari, ed. Mil., 669; W. & W., i. 454.

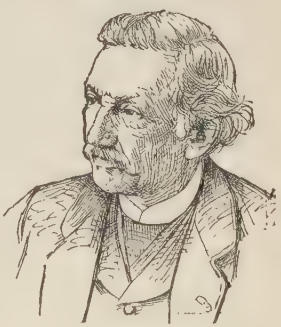
JACOPO DI SAN SEVERINO. See *Lorenzo* di San Severino.

JACOPO DA VALENTIA or VALENTINA, Venetian school, end of 15th and beginning of 16th century. Pupil of Bartolommeo and Luigi Vivarini, whose faces and figures he frequently reproduced. He was a second- or third-rate journeyman, devoid of feeling as a colourist, who rivalled Palmezzano and Filippo of Verona in dulness. Earliest work, a half-length Madonna, dated 1485, at Belluno. He probably became a master, beginning of the 16th century, in Serravalle, where he received frequent commissions. Two Madonnas by him (one 1508) are in the Cathedral of Ceneda, and another (1509) is in the Venice Academy.—C. & C., N. Italy, i. 73.

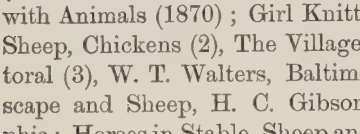
JACOPO DI VENETIA. See *Bellini*, Jacopo.

JACQUAND, CLAUDIUS, born in Lyons, Dec. 6, 1805, died in Paris, May 3, 1878. History painter, pupil of Fleury Richard. First exhibited in 1824, and in 1838 settled in Paris. His pictures, though well composed and drawn, are somewhat monotonous and dull in colour. Medals: 2d class, 1824; 1st class, 1836; Philadelphia Exposition, 1876; L. of Honour, 1839; Order of Leopold of Belgium. Works: Prison Courtyard (1824); Sir Thomas More (1827), Lyons Museum; Death of Adelaïde de Comminges (1831); Presentation of Louis Labbé to Francis I. (1834); Cinq Mars and De Thou (1835), Voltaire arrested at Frankfort (1835), Neuchatel Museum; Comminges recognizing Adelaïde (1836), Lyons Museum; Four Ages of a Woman (1836); Jocelyn, Laurence waiting for Jocelyn (1837); Death of Young Gaston de Foix (1839), Leipsic Museum; Charlemagne crowned King of Italy (1838), Chapter of Order of St. John at Rhodes (1839), Versailles Museum; The Avowal (1840), Lyons Museum; After Dinner (1841); Henry of Burgundy invested with Portugal (1842), Versailles Museum; At once Minister and Doctor (1842); The Right of High and Low Jurisdiction (1845); Autumn Rents, Capture of Jerusalem (1846), Versailles Museum; Charles V. in Convent of St. Just (1847); The Orphans, The Blessing, Hamburg Museum; Christ on Golgotha (1850); St. Bonaventura refusing the Insignia of the Cardinalate (1852), formerly in Luxembourg Museum; Mayor of Boulogne refusing the Terms of Henry VIII. (1852), Hotel de Ville, Boulogne-sur-Mer; L'Amende Honorable (1853), formerly in Luxembourg Museum; Sacrilege (1853); Last Interview of Charles I. with his Children (1855), formerly in Luxembourg; Clemency of Peter the Great (1855); German Troopers (1857), Sir Richard Wallace; Perugino painting for Monks (1859), Dijon Museum; William the Silent selling his Jewels (1859), King of Holland; Convalescent Priest, Crust of Pastry, Presentation in Temple (1863), Ministry of Interior, Paris; La Vierge du Travail (1863), Cambrai Museum; Dante in Rome (1864); Easter, Two Misers (1865); Galileo before his Abjuration (1867), Amiens Museum; Guido d'Arezzo and his Pupils (1868); Bonaparte at Nice (1869); Christopher Columbus on his Death-Bed showing his Chains to his Son (1870); Death of St. Joseph (1872); Ransom of Sicilian Family captured by a Barbary Pirate (1873); Sacrilege, Chiefs of German Mercenaries (1874); Death of the Virgin, Monthly Collection (1875); Grief and Compassion (1876); Stella in Rome in 1698 (1877); Maria de Medici visiting Studio of Rubens, Cardinal visiting Ribera in his Studio, Nantes Museum; Maid of Palaiseau, Cambrai Museum; Rousseau taking Leave of Marshal de Luxembourg's Family, Neuchatel Museum; Gypsy Gang in Court-room, New Pinakothek, Munich; Frescos in St. Philippe du Roule, St. Bernard, Paris, and Chapelle de St. Ferdinand, Neuilly.—Bellier, i. 811; Larousse; Meyer, Gesch., 155.

JACQUE, CHARLES ÉMILE, born in Paris, May 23, 1813. Animal and landscape painter, engraver, and etcher. Few French artists have a more widely extended or better deserved reputation, though more noted as an etcher than a painter, his colouring being somewhat crude. He paints farmyard scenes in perfection, and excels in accurate knowledge of sheep and poultry, of which he is a fancier; has also been called Le Raphael des Porceaux, from his truthful pictures of pigs. Medals: 3d class, 1861, 1863; Medal, 1864; L. of Honour, 1867. Works: Herd of Oxen driven to Watering Place (1849), Angers Museum; Landscape with Cattle (1856),



Châlon-sur-Saône Museum ; Flock of Sheep in a Landscape (1861), Luxembourg Museum ; Chicken Yard, Group of Sheep (1862) ; Enclosure at Barbison (1863) ; Ploughing (1864) ; Country Scene (1865) ; Landscape (1866) ; In a Sheepfold, Border of Wood with Animals (1870) ; Girl Knitting (1872) ; Sheep, Chickens (2), The Village Poor, Pastoral (3), W. T. Walters, Baltimore ; Landscape and Sheep, H. C. Gibson, Philadelphia ; Horses in Stable, Sheep and Chickens, Ducks, A. E. Borie Collection, ib. ; Sheep Stable, W. H. Vanderbilt, New York ; Sheep, Hawk Collection, ib. ; Fowls, T. A. Havemeyer, ib. ; Rock, Aug. Belmont, ib. ; Coming Storm, Young Shepherdess, Landscape with Horses, do. with Sheep, and others, J. C. Runkle, ib. ; Poultry, Sheep in Stable, D. O. Mills, ib. ; Poultry, John Hoey, ib. ; Sheep and Shepherdess, R. L. Cutting, ib. — Claretie, Peintres, etc. (1884), ii. 297 ; Guiffrey, Œuvres de Ch. Jacque (Paris, 1867) ; Meyer, Gesch., 760 ; Hamerton, French Painters ; Sept., 1875, Portfolio.



JACQUEMART, NÉLIE, born in Paris in 1845. History and portrait painter, pupil of Cogniet. In 1864 she decorated the church at Suresne, near Paris, but her high reputation was gained by such portraits as those of Drury (1869), Dufaure and Canrobert (1870), Thiers (1871), which when exhibited attracted much attention. Medals : 1868, 1869, 1870 ; 2d class, 1878. Works : Father of the Orphans, Molière with the Barber Geny at Pézénas (1863) ; Supper at Emmaus, The Pine-Apple Tavern with Molière reading "Les Femmes Savantes" to Corneille and Boileau (1866) ; Portrait of General Aurelle de Paladines (1877), Luxembourg Museum ; Landscape (1870), W. T. Walters, Baltimore.—Bellier, i. 812 ; Zeitschr. f. b. K., x. 367.

JACQUET, JEAN GUSTAVE, born in Paris, May 25, 1846. Genre and portrait painter, pupil of Bouguereau. His genre pieces are original and fine in colour ; his portraits have strength, charm, and expression, as well as delicacy of tone. Medals : 1868 ; 1st class, 1875 ; 3d class, 1878 ; L. of Honour, 1879. Works : Modesty, Sadness (1865) ; M. Guillemin in Dress of 16th Century (1866) ; Call to Arms in the 16th Century (1867) ; Departure of Army with German Mercenaries (1868) ; Judith, Garden in Lesmaès (1869) ; Girl holding a Sword (1872) ; Festival in Touraine about 1565 (1873) ; The Mysterious Studio (1874) ; Mercenaries Halting, Revery, Vidette (1875) ; Country Woman (1876) ; Poor Girl (1877) ; Joan of Arc praying for France (1878) ; The First to Arrive (1879) ; Minuet (1880) ; Glorious France (1882) ; La Pavane—Dance of 16th Century (1884) ; The Wag, Queen of the Camp (1885).

JADIN, EMMANUEL CHARLES, born in Paris ; contemporary. Genre and animal painter, son and pupil of Louis Godefroy Jadin and of Cabanel. His late hunting scenes are better painted than his early genre pieces. Medals : Philadelphia Exposition, 1876 ; 3d class, Paris, 1881. Works : Sheik Salah dead in his Tent (1876) ; Raising of Lazarus (1877) ; Return from the Cemetery in Venice (1878) ; Emigrants on a Steamer (1879) ; Vision of St. Hubert (1880) ; Deer in Forest of Fontainebleau, Boar Hunt (1881) ; Group of Boars in Summer, Greyhound (1882) ; Foal of an Ass (1883) ; Monkey showing Magic Lantern (1884) ; Too Late ! (1885).

JADIN, LOUIS GODEFROY, born in Paris, June 30, 1805, died there in June, 1882. Landscape painter, pupil of Abel de Pujol and Hersent. Paints spirited hunting scenes, eight of which in panels decorate the dining-room of the Ministry of State. Medals : 3d class, 1834 ; 2d class,

1840; 1st class, 1848; 3d class, 1855; L. of Honour, 1854. Works: Plain of Montfort-l'Amaury (1834); Factory of Poussin near Rome (1837); The Villa d'Este (1838); Castle of St. Angelo (1839); Hunting at Fontainebleau (1844); Deer Hunt (1848); Stag at Bay (1852), Ministry of Interior, Paris; Relay of Dogs at Château de Mailly (1855), Arras Museum; The Seven Deadly Sins (1857); View of Rome, Vision of St. Hubert (1859); Victim of Despotism (1861); Twelve Dogs of Virelade Breed (1864); Women of Isle of Sein burning Seaweed (1868); Aurora, ceiling in Salon d'Hercule, Palais du Sénat, Paris; Eight Panels with Hunting and Falconry Subjects, Ministry of State, ib.—Bellier, i. 816; Chronique des Arts (1882), 186; Larousse, ix. 875; Meyer, Gesch., 762.

JADRAQUE SANCHEZ, Don MIGUEL, born at Valladolid; contemporary. History painter, pupil of Valladolid art-school, where he won the first prize. Medals: Madrid, 3d class, 1871, 1876; 2d class, 1878; Vienna, 1873. Works: Charles V. at San Yuste (1878), Madrid Museum; Interesting Reading; Cisneros presented to Queen Isabella.—La Ilustracion (1879), i. 43.

JAFFA, PLAGUE OF, Antoine Jean *Gros*, Louvre, Paris; canvas, H. 17 ft. 6 in. × 23 ft. 7 in.; signed, dated Versailles, 1804. General-in-Chief Bonaparte, in order to inspire confidence in his army, visited, March 11, 1799, his plague-stricken soldiers in the hospitals at Jaffa. Scene—The interior of a mosque surrounded by a large court, converted into a hospital; near the centre, Bonaparte, followed by Berthier and Bessières, and attended by physicians, touches without fear the body of a plague-stricken sailor; the dying, the sick, and the convalescent on all sides. Salon of 1804. Gros received 16,000 francs for the picture, which was very successful. Engraved by Laugier, and by Queverdot and Pigeot.—Landon, Musée, xii. Pl. 1–2; Villot, Cat. Louvre;

Plague of Jaffa, Antoine Jean Gros, Louvre, Paris.

Gal. de Versailles, No. 655 ; Norvins, Hist. de Napoleon, i. 486.

JÄGER, GUSTAV, born in Leipsic, July 12, 1808, died there, April 19, 1871. History painter, studied at first in Leipsic and at the Dresden Academy, and from 1830 in Munich under Julius Schnorr, whom, after visiting Rome in 1836–37, he assisted in painting frescos in the new palace. In 1846–48 he decorated the Herder room at the castle in Weimar with frescos, and in 1850 painted one of the frescos in the Niebelungen Hall at Munich. He was made director of the Leipsic Academy in 1847. Works: Entombment, Burial of Moses, Leipsic Museum (Cartoon in Weimar Museum); Job (1833); Prayer of Moses during the Battle (1835); Balaam with the Angel (1836); Mystical Marriage of St. Catherine (1855), Dresden Museum. Frescos: Charlemagne driving the Longobards from Germany, Conquest of Saragossa, Battle with the Huns, Death of Charlemagne in Aachen, Charlemagne taking Pavia, Council at Frankfort, Coronation of Charlemagne in Rome, Frederic Barbarossa proclaimed Emperor, Barbarossa's Entry into Milan, Peace Treaty with Alexander III. in Venice, Death of Barbarossa at Seleucia (1837–45), all in the Königsbau, Munich ; Allegories illustrating Herder's Works (1846–48), Herder room, Weimar ; Entombment, Leipsic Museum ; Dream of Sophronius, Magdalen at the Feet of the Saviour (1859); Circumcision of St. John.—Allgem. d. Biogr., xiii. 649 ; Allgem. Zeitg., April 27, 1871, Beilage, 117 ; Cotta's Kunstbl. (1836), 54 ; D. Kunstbl. (1850), 328 ; (1851), 19 ; (1858), 291 ; Förster, v. 101 ; Kunst-Chronik, vi. 423.

JÄGER, KARL, born at Nuremberg in 1838. History painter, pupil of Reindel, Kreling, and Munich Academy. Professor at Nuremberg Art School. Works: Golden Age of Nuremberg ; Birth of Dürer ; Fair Rothtraut (1877); twelve portraits of German Kings ; Portrait of Director Essenwein, Nuremberg Museum.—Müller, 279.

JAHN, JOHANN QUIRIN, born in Prague, June 4, 1739, died there, July 20, 1802. History painter and writer on art ; son and pupil of Jacob Jahn (died in 1767), and for several years assistant of Palko in fresco and oil painting. Visited Holland, France, and Germany, and was made associate of the Academy at Vienna. After his return to Prague in 1796 he painted altar-pieces for Bohemian and Schleswig churches. Works : S. Felippo Neri (1772), Church of St. Veit, Prague ; St. Stephen (1775), St. Stephen's, ib. ; masterly copy of Correggio's La Notte, Church at Liebesnitz.—Allgem. d. Biogr., xiii. 686 ; Wurzbach, x. 47.

JAIRUS, DAUGHTER OF (Mark, ch. v.), Gustav *Richter*, National Gallery, Berlin ; canvas, H. 11 ft. 10 in. × 9 ft. 5 in. ; signed, dated 1856. Christ, accompanied by three apostles, stands beside the bed of the maiden, who raises her head and looks up to him, while the mother bends listening over her ; the father, standing behind the couch, has laid his hand on his child's pillow and looks in mute astonishment at the miracle.—Jordan (1885), i. 102.

JALABERT, CHARLES FRANÇOIS, born at Nîmes, Jan. 1, 1819. Genre and portrait painter, pupil of Paul Delaroche. After competing for the prix de Rome three times without success, he spent three years in Italy, and returned with a picture which was bought by the State. His figures are well grouped, but not free from affectation. This is especially applicable to his religious pictures. Medals : 3d class, 1847 ; 2d class, 1851, 1867 ; 1st class, 1853, 1855 ; L. of Honor, 1855 ; Officer, 1867. Works: Virgil, Horace, and Varius at the House of Mæcenas (1847), Luxembourg Museum ; St. Luke, Villanello (1852) ; Annunciation, Nymphs listening to Orpheus (1853); Christ on Mount of Olives (1855); Farewell of Romeo and Juliet, Raphael at work on the Madonna San Sisto (1857); A Widow (1861); Christ walking on the Sea, Maria Abruzze (1863); The Awakening (1872); Œdipus and Antigone, Nîmes Museum ; Christian Martyr, Italian Girl, Orpheus (1853); The Morn-

ing (1863), W. T. Walters, Baltimore.—Bellier, i. 818 ; Nouv. biog. générale ; Ch. Blanc, Artistes de Mon Temps, 474 ; Hamerton, Painting in France ; Meyer, Gesch., 367.

JALEO, EL, Raimundo de *Madrazo*, Henry C. Gibson, Philadelphia. A gypsy girl, mounted on a table in the court of the Casa de Pilatos, Seville, dancing the jaleo ; behind her are several torreros, one playing a guitar, and in front, seated under the banana trees, is a female companion, watching the performance.—Art Treas. of Amer., i. 70.

JALEO, EL, John S. *Sargent*, T. Jefferson Coolidge, Boston. El Jaleo, or Dance of the Gitanos. In foreground, a gypsy girl is executing a slow, measured, voluptuous dance, the principal movement being with the arms and body ; in background, ranged against a white wall, on which their shadows are thrown by strong lamplight, are a row of black-robed musicians. Original subject, strongly rendered in manner of Velasquez. Paris Salon (1882). Engraved by Hél. Dujardin.—Art Journal (1882), 217.

JALYSUS, picture. See *Protogenes.*

JAMES OF COMPOSTELLA, ST., *Titian*, S. Lio, Venice ; canvas, arched, figure life-size ; signed. St. James receiving the ray from heaven ; in the distance, the Baptist kneeling, and a knight to the left, sitting. Painted about 1565. Injured by time and repainting.—C. & C., Titian, ii. 355.

JAMES AND JOHN, CALLING OF (St. Matt. iv. 21), Marco *Basaiti*, Venice Acad. ; wood, arched, H. 15 ft. × 8 ft. 6 in. ; signed, dated 1510. Christ, with Peter and Andrew on a rocky shore (Sea of Galilee) ; James kneeling to receive a blessing ; John stepping out of boat in which Zebedee is sitting. Painted for S. Andrea della Certosa, on one of the islands of Venice.—Zanotti, Pin. dell' Accad. Ven., Pl. 17 ; C. & C., N. Italy, i. 263.

JAMES, ST., *Guido* Reni, Madrid Museum ; canvas, H. 4 ft. 5 in. × 3 ft. Figure half-length, life-size. Collection of Doña Isabel Farnese.—Madrazo.

JAMESONE (Jamieson), GEORGE, born at Aberdeen, Scotland, in 1586, died in Edinburgh in 1644. History, portrait, and landscape painter, student of Rubens at Antwerp, where he was a fellow-pupil of Van Dyck ; returned to Aberdeen in 1620, but removed to Edinburgh about 1630–35. Charles I. sat to him in 1633 for a full-length. His manner is so much like that of Van Dyck that he is sometimes called the Scottish Van Dyck. Many works in the houses of Scottish nobility.—Redgrave ; Taylor, 135 ; Fine Arts in Great Britain and Ireland, ii. 326 ; F. de Conches, 21.

JAN MET DEN BAARD. See *Vermeyen.*

JAN VAN CALCAR. See *Kalkar*, Hans von.

JAN WALTER VAN ASSEN. See *Cornelisz*, Jacob.

JANET. See *Clouet.*

JANET-LANGE, ANGE LOUIS called, born in Paris, Nov. 26, 1815, died there, Nov. 25, 1872. History painter, pupil of Colin, Ingres, and of Horace Vernet, who of the three especially influenced his style. He was a careful painter, of no great talent, and often employed as a decorator and illustrator. Medal, 3d class, 1859. Works : The Stud (1836); Christ in the Garden (1839); Isaac blessing Jacob (1843); Abdication at Fontainebleau (1844), Tours Museum; Good Shepherd (1845); Kiss Given and Returned (1846); Pilgrims of Emmaus (1849); Nero in the Chariot Race (1855); Napoleon III. helping the Sufferers by the Inundation at Lyons (1857) ; Incident of the Battle of Koughil (1859); Napoleon III. and his Staff at Solferino (1861); Battle of Altesco (1864); Pheasant Shooting at Compiègne (1865); His Last Friend, Going to the Ambulance (1866); Incident of Siege of Puebla (1868); Crossing the Gemmi (1870).—Athenæum (1872), ii. 738 ; Larousse.

JANK, CHRISTIAN, born in 1833. Architecture painter, pupil in Munich of Emil Kirchner. His architectural views in Germany, Italy, France, and Spain are well conceived, excellent in perspective, and

bold in execution. Works: Castle Ellkofen; Arena in Verona; Canal Grande with S. M. della Salute in Venice; Amphitheatre in Pola; Courtyard of Palazzo Cicogna in Venice; Entrance to San Giovanni e Paolo in Venice; Cathedrals of Bourges and Rouen; Portals of Chartres Cathedral; Synagogue in Prague; Study of Interior.—Müller, 280.

JANMOT, LOUIS, born in Lyons, May 2, 1814. History painter, pupil of Orsel in Lyons and of Ingres in Paris. Medals: 3d class, 1845; 2d class, 1859, 1861. Works: Raising of the Widow's Son (1840); Flower of the Fields, Assumption (1845); Eucharist (Hospital of Antequaille, Lyons); Christ in the Garden (1849); Poem of the Soul (1854, series of 18 cartoons); Virgin and Jesus, Holy Women at the Tomb (1859); Daniel, Isaiah, Jeremiah, Ezekiel (1861); Christ between Virgin and Saints, Ophelia (1863); Living Man bound to a Corpse (1865); St. Stephen before the Sanhedrim, Stoning of St. Stephen (1866); Madonna, Holy Family (1868); St. Cecilia, Virgil (1869); Head of John Baptist presented to Salome (1872); Dante's Dream (1875); Shooting of Father Captier (1876); Portrait of General Gémeau (1850), Lyons Museum.—Bellier, i. 821; Gaz. des B. Arts (1864), xvi. 258; Larousse; Müller, 280.

JANNECK, FRANZ CHRISTOPH, born at Gratz, Styria, Oct. 4, 1703, died in Vienna in 1761. German school; landscape, history, and genre painter, pupil of Mathias Vangus, an artist little known; worked for some time at Frankfort, and afterwards went to Vienna, where he became assessor at the Academy. Works: Wooded Landscape with Peasants, Forest with Huntsmen, Museum, Vienna; Wedding, View in Poland, Liechtenstein Gallery, ib.; Christ and the Samaritan, Harrach Gallery, ib.; Christ with God the Father in Paradise, Trinity and Angels, Hilly Landscape with Castle, Prague Gallery; Rocky Landscapes with Shepherds (2), Bruckenthal Museum, Hermannstadt; Assembly in a Garden, do. making Music, Schleissheim Gallery; Landscapes with Figures (2), Darmstadt Museum; Interiors (2), Bordeaux Museum; Portrait of a Scholar, Wiesbaden Gallery; Departure of Prodigal Son, Prodigal Son in Riotous Living, New York Museum. In fresco: Appearing of the Holy Ghost, Ave Maria, Holy Trinity, Baptism of Christ, Chapel of the Holy Ghost, Generalcommando, Gratz.—Wurzbach, x. 81.

JANSCHA, LORENZ, born at Rodein, Carniola, in 1744, died in Vienna, April 1, 1812. Landscape painter and etcher, pupil of the Vienna Academy under Weirotter and Christian Brand; went to Rome in 1790, and was appointed in 1801 corrector, and in 1806 professor at the Vienna Academy. Works: Panorama of Vienna, Brigittenau (1790), Imperial Library, Vienna; Gathering in the Prater, City Library, Vienna; Scene in the Prater about 1790; Outlook towards the Landstrasse in Vienna.—Allgem. d. Biogr., xiii. 709; Wurzbach, x. 90.

JANSENIUS, portrait, *Titian*, Palazzo Doria, Rome; canvas, figure to ankles, life-size. Much retouched.—C. & C., Titian, ii. 419.

JANSON, JOHANNES, born at Amboyna, East Indies, April 17, 1729, died at Leyden, Aug. 1, 1784. Landscape and animal painter, was brought to Holland when eight years of age, became an engineer officer, but resigned his career to take up painting. Works: Castle of Heemstede (1766), Amsterdam Museum. By his son and pupil, Johannes Christiaan (born at Leyden in 1763, died at The Hague, Oct. 17, 1823), there are in the same museum: Woman cutting Bread, Good Neighbours.—Immerzeel, ii. 77; Kramm, iii. 793.

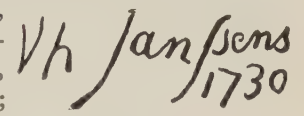
JANSSEN, PETER, born at Düsseldorf, Dec. 12, 1844. History and portrait painter, pupil of Düsseldorf Academy under Bendemann. Having visited Munich, Dresden, and Holland, he attracted attention by his first painting in 1868. Has since executed decorative pictures in public buildings at

Crefeld, Bremen, Erfurt, and in the National Gallery of Berlin. In 1877 he became professor, and in 1880 director, of the Düsseldorf Academy. Medals: Düsseldorf, 1880; Vienna, 1882; Munich, 1883. Member of Berlin Academy, 1885. Works: Peter's Denial (1868); Seven Scenes from History of Arminius the Cheruskian (1869–73), City Hall, Crefeld; Foundation of Riga (1872), Exchange, Bremen; Prayer of the Swiss before Battle of Sempach (1874); Portrait of Fieldmarshal Herwarth von Bittenfeld (1883), Twelve Scenes from Myth of Prometheus (fresco), National Gallery, Berlin; Battle at Fehrbellin (fresco), Arsenal, ib.; Cycle from History of Erfurt, City Hall, Erfurt; Cycle of Frieze Paintings (1885), Aula, Düsseldorf Academy.—Jordan (1885), ii. 108; Kunst-Chronik, vi. 159; vii. 206; ix. 613; xii. 498; Müller, 280.

JANSSENS or JANSON, CORNELIS. See *Ceulen*.

JANSSENS, H. (Hieronymus), born at Antwerp, baptized Oct. 1, 1624, died there, summer 1693. Flemish school; genre painter, pupil of Christoffel Jacob van der Lamen; master of the guild in 1644. The pictures by this artist were formerly attributed to Victor Honoré Janssens, who was not born until 1664. The subjects are taken from Flemish court life of the times, and are treated in an original, truthful, refined manner; drawing correct, colouring excellent. Works: La Main Chaude, Louvre (attributed to Victor Honoré); Ball at Court (1658), Lille Museum; Trictrac (1659), La Main Chaude (1660), M. Le Brun Dalbanne, Paris; Prince of Orange (1663), Misses Giebens, Antwerp; Ladies and Gentlemen escorting Married Couple to Travelling Coach, Theodor van Lerius, ib.; Women fighting about a Pair of Trousers, Ghent Museum; Assembly of Noblemen before a Palace (1672), Dunkirk Museum.—Gaz. des B. Arts (1865), xviii. 524; Rooses (Reber), 384; Van den Branden, 1024.

JANSSENS, VICTOR HONORÉ, born in Brussels in 1664, died there in 1739. Flemish school; history painter, pupil of Lancelot Volders, became master in 1689, then spent four years at the court of the Duke of Holstein, who sent him to Rome, where he stayed eleven years, imitating Albani and allied in friendship with Tempesta, in whose landscapes he supplied the figures. Returned to Brussels, and executed many altar-pieces; in 1718 went to Vienna as court-painter to the Emperor Charles VI., and thence to London in 1721. His small historical pictures are superior to his large works. Works: Apparition of the Virgin, St. Charles Borromeo, Sacrifice of Æneas, Dido building Carthage, Brussels Museum; Assembly of the Gods, Allegory of Events of 1708, City Hall, ib.; St. Roch curing the Diseased, St. Nicholas, ib.; Venus and Adonis, Copenhagen Gallery.—Ch. Blanc, École flamande; Immerzeel, ii. 79.



JANSSENS VAN NUYSSEN, ABRAHAM, born in Antwerp in 1575, died there, buried Jan. 25, 1632. Flemish school; painter of religious subjects and allegories, pupil of Jan Snellinck, and studied in Italy; in 1601 admitted to the guild, its dean in 1606–7. After Rubens, he was one of the most famous of the great Flemish painters of the 17th century. According to recent documentary discoveries the accounts of his enmity against Rubens, and the misery into which he fell, are devoid of truth. Works: Madonna, Adoration of Magi, River God of the Scheldt, Museum, Antwerp; Entombment, Madonna and Saints, Carmelites, ib.; The Four Fathers of the Church, Cathedral, ib.; St. Luke painting the Virgin, St. Rombold's, Mechlin; Adoration of the Shepherds, Bruges Cathedral; Descent from the Cross, Ecce Homo, St. Bavon's, Ghent; Miraculous Draught of Fishes, St. Peter's, ib.; Allegory on Age, Brussels Museum; Descent from Cross, St. Bavon's Church, Ghent; Meleager and Atalanta, Vertumnus and Pomona, Berlin Museum; Venus and Adonis, Vienna Museum; Tobias and the

Angel, Brunswick Gallery; Diana, Cassel Gallery; St. Cecilia, Christ as Saviour, The Four Roman Fathers of the Church, Cologne Museum.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 213; Immerzeel, ii. 80; Kramm, iii. 796; Michiels, viii. 306; Riegel, Beiträge, ii. 54; Rooses (Reber), 156; Van den Branden, 478.

JANSSON, KARL EMANUEL, born at Finnström, Åland, July 7, 1846, died there, June 1, 1874. Genre painter, pupil at Åbo of Ekman and in Stockholm of Boklund (1862–68), then until 1870 at Düsseldorf of Vautier. Medal, Vienna, 1873; member of St. Petersburg Academy. Works: Courtship in Åland; A Copper in the Contribution Box; Ace of Clubs.—Taflor.

JAPY, LOUIS AIMÉ, born at Berne (Doubs); contemporary. Landscape painter, pupil of François. Medals: 1870; 3d class, 1873. Works: Before the Storm; Valley of Nantuis; Twilight; Spring Landscape (1873), Corcoran Gallery, Washington; Aurora, Spring-time in the Mountains, A River (1874); Spring-time in the Valley of the Somme, In the Woods in April (1878); End of April, Valley of the Lomont (1879); On the Plain at Villers Cotterets (1880); Autumn Evening (1881); A Morning in May, October Evening (1882); Moonrise, The Shepherd and the Sea (1883); After the Storm, Morning in May (1884); Pools of Beauval, Summer Evening (1885).

JARDIN, KAREL DU, born in Amsterdam about 1625, died in Venice, Nov. 20, 1678. Dutch school; landscape and animal painter, pupil of Berchem, and perhaps of Paul Potter, whose style he adopted. Visited Rome early, and there conceived a preference for Italian scenery. On his return from Italy settled at The Hague, where in 1656 he was one of the founders of the new guild Pictura; removed to Amsterdam in 1659, whence, after 1670, he went to Rome, and thence to Venice. He painted also domestic scenes, portraits, and historical subjects. His Italian landscapes are harmoniously treated. His animals are true to nature and well drawn. His large figures are extremely weak. Works: Figures and Animals Resting (1656), Fording the Stream (1657), Landscape with Cattle, Sheep, and Goats (1673), National Gallery, London; Landscapes (4), Buckingham Palace; do. (1), Bridgewater Gallery; do. (2), Lord Ashburton; do. (2), Mr. Hope's Collection, London; Halt of Horsemen at Italian Inn, Farrier's Shop, National Gallery, Edinburgh; Calvary (1661), Italian Charlatans (1657), Landscapes and Cattle Pieces (6), Male Portrait, Louvre; Italian Landscape (1673), Woman Spinning, Hague Museum; Peasant winnowing Corn (1655), Regent-piece (1669), Artist's Portrait (1660), Horseman before Inn, Muleteers, Male Portrait, do. (1670), Landscapes (2), Amsterdam Museum; Italian Landscape, Rotterdam Museum; Vanguard, Returning to Stable, Brussels Museum; Stirrup Cup, Basle Museum; Dog and Horse Studies (2), Christ on the Cross, Musée Rath, Geneva; Portrait of Young Man (1652), Tasting Wine (1664), Morning, Evening, Berlin Museum; David after slaying Goliath, Brunswick Museum; Shepherdess Spinning, Carlsruhe Gallery; Mountebank with Dogs, Cassel Gallery; Allegory on Human Life (1663), Copenhagen Gallery; Peasants and Shepherds with Sheep and Goats (?), Darmstadt Museum; Diogenes and Boy, Maid milking Goat, Ox and Goats, Dresden Museum; Shepherd Boy with Goats and Sheep, Sick Goat attended by Girls, New Pinakothek, Munich; Parody on Art Criticism (1677), Animal Piece, Schwerin Gallery; Landscapes with Animals and Figures (2), Stuttgart Museum; Herd and Boy, Vienna Museum; Landscapes with Cattle (7), Hermitage, St. Petersburg; Portrait, Land-

scapes (2), Holy Night, Farm Yard (1667), Historical Society, New York.—Ch. Blanc, École hollandaise; Burger, Musées, i. 64, 264; ii. 140; 283; Immerzeel, ii. 81; Kramm, iii. 805; Kugler, ii. 449; Riegel, Beiträge, ii. 385; Schaefer, ii. 375.

JARDINIÈRE, BELLE. See *Madonna* Belle *Jardinière.*

JARENUS, second half of 15th century. German school. This name was first suggested by Passavant, who probably read as Jarenus the fragment of the inscription Jesus Nazarenus on a Pietà at Wilton House. The Soest triptych at Berlin shows the growing influence of the Flemish school. Works: Triptych, with Scenes from the Passion, Berlin Museum; The two wings of this are now in the Provinzial Museum at Münster.—Kugler (Crowe), i. 133; Meyer, Gemälde d. köngl. Mus., 436; Passavant, Kunstreise, 141, 402; Rep. f. Kunstwissenschaft, ii. 422; Waagen; Schnaase, viii. 370; W. & W., ii. 98.

JARVIS, JOHN WESLEY, born at South Shields-on-the-Tyne, England, in 1780. Brought to Philadelphia by his father in 1785. Portrait painter, chiefly self-taught; one of the earliest of American painters to attend to the study of anatomy. Painted in New York and the chief Southern cities, where his portraits were very popular. Works: Governor Fillmore, Commodores Perry, Swift, Hull, Bainbridge, McDonough, General Brown, City Hall, New York; Dr. Alexander Andrews, Museum, ib.; DeWitt Clinton, C. D. Colden, Christopher Colles, Rev. Dr. Stanford, Egbert Benson, Robert Morris, John Randolph, and others, Historical Society, New York; Halleck; Bishop Moore; Hon. Stephen Van Rensselaer. A head of Tom Paine, in plaster, by Jarvis, is in the New York Historical Society.—Tuckerman, 58.

JEAN, AMAN EDMOND, born at Chevry-Cossigny (Seine-et-Oise); contemporary. Genre and portrait painter, pupil of Henri Lehmann, Hébert, and Merson. Medal, 3d class, 1883. Works: Portraits (1880); St. Julian the Hospitaller (1883); Paris, Peace (1885).

JEANNE D'ARC. See *Joan* of Arc.

JEANNIN, GEORGES, born in Paris; contemporary. Flower and fruit painter, pupil of Vincelet. Medal, 3d class, 1878. Works: Flower Store (1876); After the Rain (1877); Wheelbarrow with Flowers, Basket of Flowers (1878); Cart with Flowers, Flower Stall (1879); Shipping of Flowers (1880), Luxembourg Museum; Chrysanthemums (1880); Green-house Interior (1881); Jour de Fête (1882); Parisian Garden (1883); Gardener Girl, Autumn Gathering (1884); Summer Morning, Apple Study (1885).

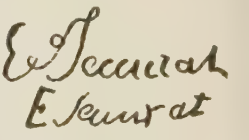
JEANNIOT, PIERRE ALEXANDRE, born at Champlitte (Haute Saône), May 28, 1826. Landscape and portrait painter, pupil at Geneva of Diday and of Calame; Director of École des Beaux Arts at Dijon. Works: View of Mont Blanc (1852); Views in Savoy, Burgundy, Côte-d'Or, etc. (1857–67); Return of the Herd (1868); Portraits of Himself and Son (1872); Views of Dijon Castle (3), Dijon Museum; Lake d'Annecy, Nancy Museum.—Bellier, i. 826.

JEANNIOT, PIERRE GEORGES, born at Geneva; contemporary. Landscape, genre, and portrait painter, son and pupil of Pierre Alexandre Jeanniot. Medal, 3d class, 1884. Works: Hoar-frost in Park of Dijon (1875); Stream in do., Banks of the Seine near Troyes (1876); Summer near Toul (1878); Passing the Bridge (1879); Derniers Tambours (1881); Pupil Corporals, Haulers (1883); Flankers (1884); Les Pays (1885).

JEANRON, PHILIPPE AUGUSTE, born at Boulogne-sur-Mer, May 10, 1810, died in the Castle of Comborn in Corrèze, April 10, 1877. Genre and history painter, pupil of Sigalon and Souchon. When appointed by Ledru Rollin during the Revolution of 1848

director-general of the national museums, he opened new galleries and classified pictures according to schools at the Louvre, and reorganized many provincial museums. In 1863 he became director of the Marseilles Museum. Medals: 2d class, 1833; L. of Honour, 1855; Corresponding Member of Institute, 1863. Works: Little Patriots (1830), Caen Museum; Smugglers Halting, Workmen on a Strike (1833); Peasants of Limousin (1834); Blacksmiths of Corrèze (1836); Criminals collecting Upas Poison (1840); Gypsies (1846); Abandoned Harbour of Ambleteuse (1850), Luxembourg Museum; Flight into Egypt, Duc de Luynes; Harbour of Andresselles, Establishing the Telegraph at Cape Gris-Nez (1850); Fishermen at the Ferry, Susanna (1852); View of Cape Gris-Nez (1853), Boulogne Museum; Dead Low Tide (1853), Douai Museum; Camp of Equihem (1855), Chartres Museum; Camp of Ambleteuse (1855), Aix Museum; Tintoretto and his Daughter in the Campagna, Fra Bartolommeo, Raphael and the Fornarina, Sea-Birds, Long Absence (1857); Phœnician and Slave (1859); Banks of the Seine (1859); Arras Museum; Valley of Posavera, Return of the Fishermen, Battle of Solferino, Zouaves by the Sea (bought by State), French Soldiers at Solferino, French Soldiers near Genoa (1861); Old Willows of Hyères, Baths of Bonnettes (1863); Marseilles Lighthouse (1864), Notre Dame de la Garde and the Castle of If (1865); Pond of Belmont (1868); Cape Couronne (1869); Stone Terrace at Comborn (1870); Notre Dame des Anges, Cape Gris-Nez (1874); Waiting, Stubble, River Durance (1875); From Genoa to Marseilles (1876); View in the Limousin, Lille Museum; Portrait of Mirabeau, Versailles Museum.—L'Art (1877), vi. 189; (1878), ix. 96; Bellier, i. 827; Gaz. des B. Arts (1865), xix. 24, 535; Larousse.

JEAURAT, ÉTIENNE, born in Paris, Feb. 8, 1699, died in Versailles, Dec. 14, 1789. French school. Genre painter, pupil of Vleughels, whom he accompanied to Rome when that painter was appointed director of the French Academy in that city (1724). On his return to France, he was elected a member of the Academy, and produced pictures of great merit. Many of his works have been engraved. Member Academy 1733; professor, 1743; rector, 1765; chancellor, 1781; custodian of the Versailles Gallery. Works: Diana and Actæon, Esau and Jacob (1737); Diana Resting (1738); Departure of Achilles (1738), Cambrai Museum; Boy Playing with Syringe (1739); Daphnis and Chloë (1741); Seamstress, Woman in Confinement, Afternoon, Taking Harlots to the Hospital, Painter Moving, Village Wedding, Painter's Studio, Diogenes breaking his Bowl (1747), Louvre; Achilles going to avenge Patroclus, Two Savoyards, Woman dressing Salad (1753); An Arrest (1755); Lemon Trees of Javotte (1763); Wine-Press in Burgundy, Peasant Women keeping a Vigil (1769); Cook returning from Market, Besançon Museum; Christ giving the Keys to St. Peter, Kitchen Interior, Vandyck (attrib.), Male Portrait (attrib.), Orleans Museum; Familiar Scene (1774), Hermitage, St. Petersburg.



—Bellier, i. 828; Ch. Blanc, École française; Wurzbach, Fr. Maler des xviii. Jahrh., 32; Larousse.

JEBENS, ADOLPH, born at Elbing, West-Prussia, March 19, 1819. Portrait painter, pupil of Berlin Academy, and, 1836–39, in Paris of Delaroche; afterward visited Paris again and Italy. In 1845–63 he painted in St. Petersburg large military portraits for the Czars Nicholas and Alexander; since 1863 in Berlin. Member of St.

Petersburg Academy.—Leixner, D. mod. K., i. 23 ; Müller, 281.

JEHAN DE PARIS. See *Perréal.*

JEHANNET, MAITRE, See *Clouet.*

JELGERHUIS RIENKSZ, JOHANNES, born at Leeuwarden, Sept. 24, 1770, died at Amsterdam, Oct. 6, 1836. Landscape and city views painter, son and pupil of Rienk Jelgerhuis (1729–1806), and pupil of Pieter Barbiers, the younger ; became an actor in 1806. Works : Gate of Leyden at Amsterdam (1813); Publisher's Warehouse, ib. (1820); View of Delft (1826); Little Fish-Market at Amsterdam (1828), Amsterdam Museum.—Immerzeel, ii. 84 ; Kramm, iii. 809.

JENA, BATTLE OF, Horace *Vernet*, Versailles Museum. Battle fought Oct. 14, 1806. In centre, Napoleon, Berthier, Murat ; at right, the Imperial Guard. The Emperor, observing that his wings were menaced by cavalry, galloped forward to give orders. Some of the Imperial Guard, impatient of inaction, cried out, "En avant!" Napoleon, hearing the words, rebuked them, saying : "It must be some beardless young man who thus seeks to prejudge my actions. Let him wait until he has commanded in thirty battles before he pretends to give me advice." Painted in 1836. Engraved by Friley.—Gal. de Versailles, iv. No. 812.

JENKINS, JOSEPH JOHN, born in London in 1811, died there in 1885. Genre painter, son and pupil of the engraver D. Jenkins ; joined the new society of painters in water colours in 1842, seceded from it and became in 1850 an associate and in 1851 a member of the older society, of which he was the secretary in 1854–64. Works : Going with the Stream ; Going against the Stream ; Both Sides of the Channel ; Happy Time ; Sleeping Companions ; Love, Royal Collection, London ; Shrimpers, South Kensington Museum, ib.

JENOUDET, PAUL LOUIS, born at Lyons ; contemporary. History and portrait painter, pupil of the École des Beaux Arts, at Lyons, of Felix Clément, Gustave Boulanger, and Jules Lefebvre. Medal, 3d class. 1883. Works ; Portraits (1878–82); November (1883); Cyane (1884); Judith meditating Delivery of Bethulia (1885).

JENSEN, CHRISTIAN ALBRECHT, born at Bredsted, Schleswig, June 26, 1792, died at Copenhagen, July 13, 1870. Portrait painter, pupil of Copenhagen Academy, where he won a medal in 1814, studied at Rome and Venice in 1818, and in the year following copied at Dresden Raphael's Madonna and Titian's Venus. Member of Copenhagen Academy in 1824 ; Professor in 1835. Works ; Portrait of Artist's Mother; Male Portrait, Gallery, Copenhagen ; Portrait of Painter Fritzsch, Thorvaldsen Museum, ib.—Weilbach, 322.

JENSEN, JOHAN LAURENTS, born at Gjentofte, Copenhagen, March 8, 1800, died there, March 26, 1856. Flower and still-life painter, pupil of Copenhagen Academy under Fritzsch, where he won medals in 1817 and 1818, went in 1822 to Paris, and thence to Sèvres, where he studied porcelain painting ; visited Rome and Naples. Member of Copenhagen Academy in 1825. He also painted kitchen-pieces. Works : Dead Game (1847); Fruits and Flowers (2), Copenhagen Gallery ; Flowers and Blossoms, Kunsthalle, Hamburg.—Weilbach, 326.

JENTZEN, FRIEDRICH, born in Schwerin, June 13, 1815. Architecture painter, pupil of Berlin Academy under Gropius and Kraus; then studied architecture for three years in Munich ; taught drawing at the court of Mecklenburg ; visited Italy in 1855. Works : Cloister in Monastery of Steingaden (1846), View in Stiftskirche at Quedlinburg (1847), Magdeburg Cathedral, Interior of Schwerin Cathedral (1878), Grand Ducal Palace at Schwerin (1881), Schwerin Gallery ; Interior of Church in Schwerin Palace ; Cloister by Torchlight ; do. by Moonlight ; View near Gerolstein ; Beilstein on the Moselle ; Courtyard of Heidelberg Castle in Winter ; Corridor of City Hall in Lübeck.—Müller, 282.

JEREMIAH, Washington *Allston*, Yale

College Gallery ; canvas, H. 7 ft. × 6 ft. Jeremiah, full-length, seated in the court of the prison, dictating his prophecy of the fall of Jerusalem to Baruch the Scribe, who sits at his feet (Jer. i. 17, 18). Painted about 1820;

Jeremiah, Washington Allston, Yale College Gallery.

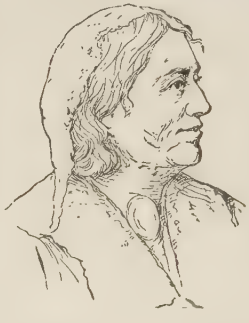
belonged to Miss Gibbs, of Newport, of whom bought for $7,000 by Professor Morse and presented to Yale College.

By *Michelangelo*, Sistine Chapel, Rome ; fresco on ceiling.

JEREMIAH AT THE FALL OF JERUSALEM, Eduard *Bendemann*, National Gallery, Berlin ; canvas, H. 13 ft. 7 in. × 16 ft. 9 in. Signed and dated, Düsseldorf, 1872. In the foreground the prophet in speechless grief sitting among the ruins ; at his side, Baruch, kneeling in prayer ; at right, a group of despairing women and children from whom a Babylonian warrior has snatched a bag ; in the middle, Nebuchadnezzar in royal attire upon his chariot accompanied by female satellites, preceded by the army laden with booty ; behind him, the blind king Zedekiah, feeling his way with his staff, surrounded by women and followed by priests with the ark of the covenant ; in the background, left, the smoking ruins of the temple.—Jordan (1885), i. 11.

JERICHAU, HARALD (ADOLF NIKOLAJ), born in Copenhagen, Aug. 17, 1852, died in Rome, March 6, 1878. Landscape painter, son of the sculptor Jens Adolf and of Elizabeth Jerichau ; pupil of his mother, then in Rome of Bénouville, but studied chiefly from nature, travelling in Switzerland, Greece, Turkey, and Asia Minor. Works : Ponte Molle, View from Velletri (1870); Coast of Sorrento ; Caravan of Sardes, Copenhagen Gallery ; The Acropolis at Athens, Greek Convent on Isle of Paros (1874).—Illustr. Tidende (1878), No. 971 ; Weilbach, 330 ; Sigurd Müller, 178.

JERICHAU-BAUMANN, ELISABETH,



born in Warsaw, Nov. 21, 1819, died in Copenhagen, July 11, 1881. Genre painter, pupil in Düsseldorf of Karl Sohn and Stilke; went in 1845 to Rome, where she married the Danish sculptor Jerichau, whom she accompanied to Copenhagen. In 1852 she visited England, France, and Russia, and afterwards Rome, Greece, Constantinople, Asia Minor, and Egypt. Member of Copenhagen Academy, 1861. Works: Young Bride going to Church (1840), Polish Mother with Children leaving their Destroyed Home (1844), Raczynski Gallery, Berlin ; Polish Peasant Family returning to Ruins of Burnt House (1844), Lord Lansdowne, London; Girls at the Well in Ariccia (1845); Portrait of her Husband (1846), Copenhagen Gallery ; Peasant Girl reading Bible, Girl playing with Sheep, Carnival Scenes, Home Devotion, Allegory of Denmark (1847); Stranded ; Orphans ; Finis Poloniæ ; Danish Fisherman ; Icelandic Girl (1852), Kunsthalle, Hamburg ; Wounded Soldier nursed by his Betrothed (1866), Copenhagen Gallery ; Portraits of the Brothers Grimm ; Hans Christian An-

dersen reading his Fairy Tales to a Child ; Shipwrecked on Coast of Jutland ; Italian Fishermen on Mediterranean ; Harem in Constantinople (1875); Christian Martyrs in Catacombs at Rome.—Art Journal (1860), 168 ; (1871), 165 ; Illustr. Zeitg. (1881), ii. 103; Kunst-Chronik, xvii. 160 ; Sigurd Müller, 168 ; W. Müller, Düsseldf. K. 313 ; Weilbach, 334 ; Wiegmann, 268.

JERICHO, BLIND MEN OF (Matt. xx.), Nicolas *Poussin*, Louvre ; canvas, H. 3 ft. 11 in. × 5 ft. 9 in. At right, Christ, coming out of Jericho with Peter, James, and John, touches the eyes of one of the blind men kneeling before him ; at Jesus's right, several men looking on in astonishment, and further on, a woman with a child in her arms ; in back-ground, fine buildings, behind which rises a wooded mountain. Painted in 1651 ; Collection of Louis XIV. Engraved by L. Audran ; G. Chasteau ; E. Picart ; F. Garnier ; Mécon.—Cat. Louvre ; Filhol, x. Pl. 655.

Blind Men of Jericho, Nicolas Poussin, Louvre.

JERNBERG, AUGUST, born in Stockholm, Sept. 16, 1826. Genre painter, pupil of Stockholm Academy. In 1851 studied and settled in Düsseldorf. After painting scenes from Swedish history, took up genre, especially village scenes, which he represents in a very realistic manner and with great humour. Paints also excellent still-life pieces. Works : Domestic Happiness, The Clarinettist, The Broken Pipe, Stockholm Museum ; Kitchen Interior (1870) ; Preparations for the Festival (1874) ; Persuasion ; Letter-Writer ; First Walk to School ; Bear at the Fair ; Grandfather as Nurse ; Harvest in Westphalia ; Sunday Afternoon ; Council Meeting, Market-Day in Düsseldorf. His son Olaf, a talented landscape painter, received medals in London in 1878–79.—Müller, 283.

JERNDORFF, AUGUST ANDREAS, born at Oldenburg, Jan. 24, 1846. History, landscape, and portrait painter, son of Just Ulrik Jerndorff (1806–47, landscape and portrait painter, court-painter at Oldenburg), pupil of his uncle Just Holm (born in 1815), of Christian Hetsch, of Copenhagen Academy, and of Skovgaard ; visited Germany, Tyrol, and Venice in 1875, then went to Rome, and in 1878 to Paris. After his return he was entrusted with the restoration of Constantin Hansen's frescos in the University of Copenhagen. Medal, 1871. Honourable mention, Paris, 1878. Works : Street in Country Town (1866) ; Episode in Exodus of Israelites (1871) ; Cain before the Lord after the Death of Abel (1871), Aarhus Museum ; Christ and the Children (1873); View of Roskilde Fjord, Shore of a Creek (1874) ; The Deluge (1877) ; Sunset in Venice (1879) ; Christ among the Roman Soldiers (1880) ; Summer Landscape (1881) ; Triptych with Christ before the High Priest (1883).—Sigurd Müller, 180.

JEROME, ST., Lorenzo *Lotto*, Louvre ; wood, H. 1 ft. 11 in. × 1 ft. 4 in. ; signed, dated 1500. The Saint, kneeling in a rocky landscape, strikes his breast with one hand while holding a crucifix in the other ; at

left, a cavern, a hermit, and a lion; in distance, a horseman at foot of a mountain. Acquired in 1857 for 995 francs at Maret sale.—Villot, Cat. Louvre.

By *Tintoretto*, Vienna Museum; canvas, H. 4 ft. 6 in. × 3 ft. 2 in. St. Jerome, reading. The Saint, seated in a cavern, reads a book placed on his knee, and presses a crucifix to his bosom. A lion crouches at his feet; to left, glimpse of a landscape.

Communion of St. Jerome, Agostino Carracci, Bologna Gallery.

By *Titian*, Brera, Milan; wood, arched at top, H. 7 ft. 4 in. × 4 ft. 4 in.; signed. St. Jerome, bearded and bald, with the lion on the right. Painted in 1563 for S. M. Nuova, Venice. Replica, made for Philip II., with lion on the left, in the Escorial. Small copy of original, of 17th century, in Accademia di S. Luca, Rome.—Ridolfi, Maravigli, i. 267; C. & C., Titian, ii. 333.

By *Titian*, Louvre; canvas, H. 2 ft. 8 in. × 3 ft. 4 in. The Saint, old and bearded, kneeling before a crucifix fastened to the trunk of a tree. Painted probably about 1531. Replica, painted for Marquis of Mantua (1531), has disappeared. Many copies, with changes. Collection of Louis XIV.—Vasari, ed. Mil., vii. 440; C. & C., Titian, i. 348, 351; Landon, Musée, 2d Col., ii. Pl. 5.

By Leonardo da *Vinci*, Vatican, Rome; wood, H. 3 ft. 4 in. × 2 ft. 5 in. The Saint, kneeling in a grotto, with the lion by his side. Sketch in grisaille; about 1480–83. Belonged to Cardinal Fesch, who had only the head of the Saint, which had been cut out of the panel; but he found the rest at a dealer's in Rome, and joined the parts. Preparatory drawings for this picture in Windsor Collection.—Richter, Leonardo, 10; Clement, 341; Burckhardt, 627.

JEROME, ST., COMMUNION OF, Agostino *Carracci*, Bologna Gallery; canvas, H. 10 ft. 9 in. × 6 ft. 5 in. The dying St. Jerome, kneeling, under a Corinthian portico, receives his last communion in the presence of several priests and other spectators. Painted for Church of the Certosini, Bologna; carried to Paris in 1796; returned in 1815. Agostino's masterpiece, and one of the best pictures in Bologna. Engraved by Fr. Paria; G. Trabalesi; G. Guadagnini.—Lanzi, iii. 76; Landon, Musée, ii. Pl. 24; Pinac. di Bologna, Pl. 58.

By *Domenichino*, Vatican, Rome; signed, dated 1614. The dying Saint, half nude, sustained by three men, at the foot of an altar, in a building adorned with Corinthian

columns and pierced by an arcade opening on a landscape, attempts to join his trembling hands to receive the Host which St. Ephraim of Syria extends to him on a golden patine ; the deacon, in a dalmatica, holds the chalice, and in front, a young clerk kneels with a closed book in his hands ; in background, St. Paulina, kneeling, kisses the hand of the Saint, while two other persons, one wearing a turban, stand behind ; in foreground, left, the lion, the Saint's faithful companion, lies with his head on his paws ; above, a group of four angels. Painted for 50 Roman crowns for a priest, who presented it to the Church of S. Girolamo della Carità. It excited violent criticism, Guido, Lanfranco, and the Chevalier d'Arpino accusing Domenichino of having copied the picture of Agostino Carracci. Poussin declared it one of the three best pictures in Rome, ranking it with Raphael's Transfiguration and Volterra's Descent from the Cross. Taken to Paris (1729) ; returned in 1815. Engraved by F. Perrier ; Cesare Testa ; J. Frey (1729) ; B. Farjat (1702) ; Alex. Tardieu ; Chataigner, and others. — Vaticano descritto, i. Pl. 23 ; Larousse, iv. 755 ; Ch. Blanc, École bolonaise ; Landon, Œuvres ; Filhol, vii. Pl. 433.

JEROME, ST., VISION OF, *Guercino*, Louvre ; copper, H. 1 ft. 4 in. × 1 ft. 7 in. St. Jerome, lying on a mat in a grotto, awakes in terror on hearing the sound of the last trump, which is blown by an angel. Near him are two books and a skull. Belonged to Comte de Brienne in 1662 ; bought in 1685 for Louis XIV. Engraved by Nicolet ; F. Chauveau ; Pasqualini. — Villot, Cat. Louvre ; Musée français ; Filhol, x. Pl. 712.

By *Parmigianino*, National Gallery, London ; wood, H. 11 ft. 6 in. × 4 ft. 11 in. The Virgin and Child in glory ; below, St. John Baptist pointing upwards, as announcing Christ, and St. Jerome sleeping. Painted at Rome in 1527, by order of Maria Bufolina, for S. Salvatore del Lauro, in Città di Castello. Probably the picture which so engrossed the painter that he knew nothing of the sack of Rome by the troops of the Constable de Bourbon till some soldiers burst into his room. It was sold after the earthquake of 1790 to M. Durno ; afterward

Communion of St. Jerome, Domenichino, Vatican, Rome.

to Mr. Hart Davis for £6,000, and finally presented to National Gallery. Engraved by G. Bonassone.—Waagen, Treasures, i. 330; Vasari, ed. Mil., v. 224; Richter, 64.

JERRIGH, E., born in Flanders, 16th century. History and portrait painter, studied in Antwerp, and spent the greater part of his life in Cologne, where he stood in high repute, and where Johann von Achen was apprenticed to him in 1568. Work, Annunciation (1601), Cologne Museum.—Merlo, Nachrichten, 211; Van Mander, ii. 134.

JERSEY LILY, Sir John Everett *Millais*, H. Martyn Kennard, Esq., England; canvas, H. 3 ft. 6 in. × 2 ft. 9 in. Portrait of Mrs. Langtry, three-quarters length, three-quarters view to left, in a black silk dress. Royal Academy, 1878. Engraved by T. O. Barlow.

JERUSALEM, DESTRUCTION OF, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase hall. Above the burning Temple appear in the clouds the prophets of the Old Testament, while Titus enters the destroyed city; the High Priest, standing among the flying multitude, kills himself; at left, demons flogging the Wandering Jew; at right, a congregation of Christians peacefully leaving the city.

JERVAS, CHARLES, born in Ireland about 1675, died in London, Nov. 2, 1739. Pupil of Sir Godfrey Kneller, and a pleasing painter in the vigorous style of the school to which he belonged. A Dr. Clark, for whom he copied Raphael's Cartoons in little, sent him to France and Italy to study art. After his return he married a rich widow, frequented the society of Pope and Addison, and filled the office of court-painter to George I. and George II. He paid a second visit to Italy the year before his death. His portraits of Queen Caroline, Pope, and Martha Blount, the Duchess of Queensbury, and Dean Swift, are in the National Portrait Gallery. There is a second portrait of Pope by him at Lansdowne House, and one of Newton at the Royal Society.—W. B. S. Taylor, Fine Arts in Great Britain and Ireland; Redgrave.

JESUS, HISTORY OF, Sistine Chapel, Vatican; a series of frescoes on the right wall, each having a typical reference to a corresponding picture opposite, from the life of Moses. 1. Baptism of Christ, by Pietro Perugino. 2. The Temptation, or Christ overcoming the Power of Satan, by Sandro Botticelli. 3. Calling of the Apostles from the Lake of Gennesareth, by Domenico Ghirlandajo. 4. Christ preaching on the Mount, by Cosimo Rosselli. 5. Christ's Charge to Peter, by Pietro Perugino. 6. Last Supper, by Cosimo Rosselli. 7. Resurrection, by Domenico Ghirlandajo.—Kugler (Eastlake), i. 230.

By Raphael. See *Raphael's* Bible.

JESUS, SLEEP OF, Annibale *Carracci*, Louvre; canvas, H. 1 ft. 3 in. × 1 ft. 6 in. The Virgin sustains Jesus, who is sleeping upon a table covered with a cloth, and makes a sign to St. John, who is about to touch the Child, not to disturb him. Collection of Louis XIV. Engraved by E. Picart (1681); Poilly; Reindel; Richomme; Hainzelmann.—Musée royal, i.; Filhol, iv. Pl. 242; Landon, Musée, ii. Pl. 22.

By Bernardino *Luini*, Louvre; wood, H. 3 ft. 3 in. × 2 ft. 4 in. The Virgin, standing, with Jesus asleep in her arms; at left, an angel offering a cloth to cover him; behind, two other angels, one holding a roll, the other a cushion. Collection of Louis XIV. Attributed formerly to Solario and to school of Leonardo da Vinci.—Villot, Cat. Louvre.

JETTEL, EUGEN, born at Johnsdorf, Moravia, March 20, 1845. Landscape painter, pupil in Vienna of Albert Zimmermann; travelled in France, Italy, and Hungary, and has for some years worked in Paris under the influence of the modern French school. Gold medal in Munich (1869). Works: Wood Landscape in the Ramsau; Hintersee (1869), Vienna Academy; Mountain Forest, View near Dieppe (1870); Herd by the

Water, Views in Bavaria, At Dieppe, Road in Holland (1875); Birch Trees in Holland, Plateau de Belle-Croix (1877); Swamp in North Holland, Bathers on River-Bank (1878); Turf-Pit in Holland (1879); Marshes in Holland (1881); Canal and River Views (3, 1884).—Müller, 283; Zeitschr. f. b. K., viii. (Mittheilungen, i. 39).

JEWISH BRIDE (Fiancée Juive), *Rembrandt*, Amsterdam Museum; canvas, H. 3 ft. 10 in. × 5 ft. 4 in.; signed. A man, in yellow dress and mantle, and black hat, stands with his left hand on the shoulder of a woman dressed in red, with jewels, pearls, and lace on her arms and neck. Nothing to justify calling it Jewish; surmised to be portraits of Rembrandt and his wife. Painted about 1660; in his last manner. De Heer Vaillant Collection, Amsterdam (1825), 5,000 florins. — Van der Hoop Cat.; Mollett, Rembrandt, 73; Vosmaer, 300, 491; Smith, vii. 144.

JIMENEZ, LUIS, born in Seville, Spain, June 21, 1845. Genre painter, pupil of Eduardo Cano; removed in 1875 to Paris. Works: Drummers of the Republic (1877); A Patio in Seville (1878); Music at the Inn (1879); Anteroom of a Minister in 18th Century (1880); Young Girls to Marry (1881); Master's Visit (1882); Expecting the Cardinal (1882); Competition on the Violin, At Tea (1883); Chorus Rehearsal (1884); Old Bachelor (1885).—La Ilustracion (1880), ii. 251; (1882), ii. 251; (1883), ii. 130.

JIMENEZ Y ARANDA, JOSÉ, born in Seville, Spain, in 1832. Genre painter, brother of above, pupil of Seville fine arts school; was in Rome from 1872 to 1875, when he established himself in Seville. Medal, 2d class, Munich, 1883. Works: Boutique of Figaro (1875), W. T. Walters, Baltimore; The Morning Rosary; Sermon in Courtyard of Seville Cathedral (1879); Emotions of a Cogida, Accident at Bullfight, Book-Lovers (1880); Botanist, An Afternoon at Seville (1881); Old Castilian; Reading the Newspaper (1882); Consultation at the Lawyer's, Invalids of the First Republic, Orchestra Rehearsal of an Anthem (1884); News from Scene of War (1885).—La Ilustracion (1880), ii. 83; (1881), i. 91,

Sleep of Jesus, Annibale Carracci, Louvre.

267; (1882), i. 6, 371; (1884), ii. 98, 179, 299, 315; (1885), ii. 202; Zeitschr. f. b. K., xix. 317.

JIMENEZ Y HERNANDEZ, Don FEDERICO, born in Spain; contemporary. Animal painter, especially of poultry, which he represents humourously. Works: Eagle and Beetle, Poultry Yard, Will He Come In? (1881); Attack and Defense (1882); General Dispersion (1883); Judgment of Paris, Mother and Children (1884).—La Ilustracion (1881), ii. 82; (1882), ii. 66; (1883), ii. 362; (1884), ii. 355.

JOAN OF ARC, *Bastien*-Lepage, Erwin Davis, New York. The heroine, represent-

ed as a peasant girl, standing under the trees, gazing upward with a rapt expression; behind, in the clouds, are spectral figures illustrating different phases of her career. Never engraved.

By Sir John Everett *Millais*, Bart., W. C. Quilter, Esq., M.P.; canvas, H. 2 ft. 7 in. × 2 ft. Represented at the crisis of her fate, clad in armour, and kneeling. Royal Academy, 1865.

JOAN OF ARC AT CORONATION OF CHARLES VII., Pierre Charles *Comte*, Reims Museum. As the king, crowned and with his sceptre, descends the steps of the altar, in the midst of the cardinals, bishops, and dignitaries of the realm, Joan, wearing a cuirass and a white mantle, and bearing the Oriflamme, kneels to him. Salon, 1861; Universal Exposition, 1867.—Larousse, vi. 114.

By Dominique *Ingres*, Versailles Museum. Standing on the steps of the altar of the Cathedral of Reims, in full armour, bearing in one hand the Oriflamme and pointing with the other toward the altar; behind her stands Doloy, her esquire, Paquerel, her confessor, and some pages. The coronation scene is out of sight of the spectator. Painted in 1854.—Larousse, vi. 114.

JOAN OF ARC IN PRISON, Paul *Delaroche*, Duke of Padua; canvas, H. 8 ft. 7 in. × 6 ft. 10 in. Joan, lying upon a pallet in a prison cell, with chains on her wrists and her hands clasped, is interrogated by the Bishop of Winchester, seated in an armchair; behind him a clerk, standing, records her answers in a book. Salon, 1824. Engraved by Reynolds.—Annales du Musée (1824), i. Pl. 32; Larousse, vi. 114.

JOANES, VICENTE, born in Fuente de la Higuera, Valencia, in 1523–24, died in Bocairente, Dec. 21, 1579. History and portrait painter; real name Vicente Juan Macip; called also Juan de Juanes. Studied in Rome, probably under the disciples of Raphael, of whose style he was one of the ablest imitators. Painted chiefly religious compositions, but was famous for his portraits. On his return from Italy he opened a school at Valencia, where he spent most of his life. Works: Life of St. Stephen (5 pictures), *Last* Supper, Visitation, Martyrdom of St. Agnes, Coronation of the Virgin, Ecce Homo, Saviour of the World, Melchisedec, Aaron as High Priest, Christ bearing his Cross, Christ with the Host, Descent from the Cross, Christ in the Garden, portrait of Don Luis de Castelvi, Madrid Museum; Baptism of Christ, Conversion of St. Paul, St. Thomas of Villanueva, Cathedral, Valencia; Conception, Jesuits' Church, ib.; Assumption, Museum, ib.; Visitation of Mary, Carlsruhe Gallery; Death of the Virgin, Dresden Gallery; St. Anna, St. Dominic, Hermitage, St. Petersburg.—Stirling, i. 354; Viardot, Peintres de l'Espagne, 83; Washburn, 39; Ch. Blanc, École espagnole.

Joan of Arc in Prison, Paul Delaroche, Duke of Padua.

JOANNA OF ARAGON, portrait, *Raphael*, Louvre; wood, transferred to canvas, H. 4 ft. × 3 ft. 3 in. Daughter of Ferdinand of Aragon, Duke of Montalto, and granddaughter of Ferdinand I., King of Naples, married to Ascanio Colonna, Prince of Tagliacozzo; one of the most famous wits and beauties of the sixteenth century. Seated

in a magnificent saloon, in a red velvet dress, with sleeves of yellow silk and undersleeves of gauze, with her long hair confined by a red velvet cap ornamented with pearls and precious stones; in background, at left, a woman leans over a balustrade between two columns; in distance, a garden. Painted about 1518 for Cardinal da *Bibbiena*, who presented it to Francis I. when papal legate to France (1518–19). According to Vasari, the head only is by Raphael, the remainder by Giulio Romano. Copies in Warwick Castle; Collection of Baron Speck, Lutschena, near Leipsic; Berlin Museum, by Sasliterated. 5. Job visited by his friends. 6. Job's return to prosperity. Attributed by Vasari to Giotto, but proved by the records of the Campo Santo to have been executed by Francesco da Volterra, who began them in 1370.—Vasari, ed. Mil., i. 380; C. & C., Italy, i. 392; Kugler (Eastlake), i. 154; Larousse, ix. 992.

JOBBÉ-DUVAL, (ARMAND MARIE) FÉLIX, born at Carhaix (Finistère), July 16, 1821. Genre painter, pupil of Delaroche, Gleyre, and of École des Beaux Arts; belongs to a small school of painters, called Neo Greeks, whose style is refined and

Job visited by his Friends (History of Job), Francesco da Volterra, Campo Santo, Pisa.

soferrato; Palazzo Doria, Rome, by pupil of L. da Vinci. Engraved by J. Chereau; R. Morghen; M. Leroux.—Vasari, ed. Mil., v. 525; Cab. Crozat, i. Pl. 8; Cat. Louvre; Passavant, ii. 265; Musée royal, ii.; Gerhard, Johanna von Arragonien, Tüb. Kunstblatt (1833), Nos. 15, 16; Müntz, 533; Springer, 349; Ch. Blanc, École ombrienne; Gaz. des B. Arts (1880), xxii. 465.

JOB, HISTORY OF, Francesco da *Volterra*, Campo Santo, Pisa. A series of six frescoes, painted in a double course at the west end of the south wall. 1. Job feasting with his friends. 2. Satan pleading before God for permission to torment Job. 3. Attack of the Sabeans and destruction of Job's house. 4. Unknown scene, now ob-

whose prevailing tone of colour is quiet. Medals: 3d class, 1851, 1857; L. of Honour, 1861. Works: Rest, The Coffin (1843); Marguerite in Martha's Garden (1845); Holy Family (1848); Virgin Fainting, Harvest (1849), Mans Museum; Winter, Springtime, Sick Girl (1850), bought by State; Betrothal at Corinth (1852), Rennes Museum; Theological Virtues, Plague at Milan, Death, St. Borromeo's Apology (1853), St. Séverin, Paris; Bride Dressing (1855), Lyons Museum; Oaristis (1855); Jews expelled from Spain, Calvary, Dream (1857); Martha and Mary Magdalen at Tomb of Christ (1863); St. Francis converting the Protestants at Thonon, St. Francis helping the Poor, Church of St. Louis-en-l'Île, Paris;

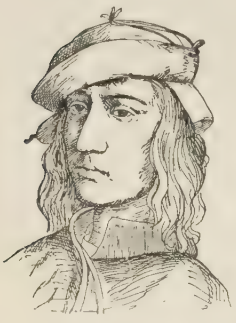
Conscience sustaining Duty (1865); Gentleness, Descent from Cross (1866); Bouquet of Roses (1872); Mysteries of Bacchus (1873); The Sea (1878); Electra (1883); Office of Municipal Council of Paris (1885); and many portraits and decorative works. —Bellier, i. 830; Gaz. des B. Arts (1862), xii. 202; (1866), xx. 366, 513; Larousse.

JOCONDE, LA. See *Mona* Lisa.

JODL, FERDINAND, born in Munich in 1805. Architecture painter, pupil of Domenico Quaglio. Works: Interior of Frauenkirche in Munich; Castle Hohenschwangau, View of Maria Hilf Church, and two other Views in Munich (1828), New Pinakothek, Munich; Interior of Ulm Cathedral; St. Sebaldus in Nuremberg.—Müller, 284.

JODOCUS OF GHENT. See *Justus* of Ghent.

JOEST, JAN, born probably at Calcar about 1460, died at Haarlem in 1519. History painter, first instructed at Calcar, then formed himself undoubtedly in the school of Haarlem, whence he seems to have returned to Calcar in 1505, and began to paint the great altarpiece in the parish church of St. Nicholas, representing, in twenty panels, the Life, Passion, and Triumph of Christ, containing 216 figures, which was completed in 1508. This shows him to have been a skilful master, trained in the old school of the Netherlands. In all probability he then returned to Haarlem, where he seems to have spent the remainder of his life, and where he was buried in the cathedral of St. Bavon. A Holy Family, attributed to him, is in the Brussels Museum.—Allgem. Zeitg. Oct. 28, 1874; Förster, ii. 156; Hotho, Gesch., ii. 188; Kunst-Chronik, x. 74; Wolff, Die Nicolaipfarrkirche zu Calcar (Calcar, 1880), 17, 58; W. & W., ii. 492; Zeitschr. f. b. K., xi. 339, 374.



JOHANN VON KÖLN, German school, 15th century. History painter, joined the brotherhood of Agnetenberg, near Zwoll, in 1440; was an artist of much inventive power. Work, Adoration of Magi, Berlin Museum. —Allgem. d. Biogr., xiv. 460; Merlo, Nachrichten, 219.

JOHANNOT, (CHARLES HENRI) ALFRED, born at Offenbach on the Main, March 21, 1800, died in Paris, Dec. 7, 1837. History painter, brother and pupil of the engraver Charles Johannot (1788–1825). First known as an engraver of the works of Ary Scheffer and Vernet. His pictures are distinguished for their good colour and careful elaboration of detail. Gold medal, 1831. Works: Arrest of Jean de Crespierre (1831); Entry of Mlle. de Montpensier into Orléans during the War of the Fronde, Announcement of the Victory of Hastenbeck (1833); Francis I. and Charles V. (1834); Cromwell, Mme. d'Ancre (1834); Henry II. and Catherine de Medicis with their Children, The Courier Verner bled by the King (1835); Mary Stuart leaving Scotland (1836); St. Martin giving away Half of his Cloak; Anne of Este arriving at Court of Charles IX. (1837); The Battle of Brattelen, 1444 (1838), Battle of Rosebecque, 1382 (1839), Funeral of the Victims of July 28, 1835, Versailles Museum.—Bellier, i. 831; Ch. Blanc, École française, iii.; Lenormant, Beaux-Arts, i. 233; Meyer, Gesch., 435; Nouv. biog. gen., xxvi. 785.

JOHANNOT, TONY, born at Offenbach on the Main, Nov. 9, 1803, died in Paris, Aug. 4, 1852. History painter, brother and pupil of Alfred, whom he assisted in engraving the illustrations to the works of Walter Scott, Cooper, and Byron. Though somewhat weak in drawing, his first Salon pictures (1831) were attractive and solid in execution. Works: Woman giving Soldier a Drink (1831); Death of Duguesclin (1835); Battle of Fontenay (1837), Battle of Rosebecque (1839), Versailles Museum; Boyhood of Duguesclin (1840); The Siesta, Halt, Louis VII. forcing the Passage of the Meander (1841), Versailles Museum; Louis

Philippe giving two Gobelins Tapestries to Queen Victoria (1846); Happy Mother, Unhappy Mother, Little Poachers, Spanish Smugglers, Little Fishermen, Death of St. Paul, Fisherman's Family, River Scamander (1850); Scene of Pillage (1852).—Bellier, i. 832; Ch. Blanc, École française; Lenormant, Beaux-Arts, i. 233; Meyer, Gesch., 435; Nouv. biog. générale, xxvi. 786.

JOHN, ST., THE ALMSGIVER, *Titian*, S. Giovanni Elemosinario, Venice; canvas, figures life-size. St. John, bishop and patriarch of Alexandria, seated on a raised podium, gives alms to a beggar at the foot of the steps. Painted in 1533 in rivalry with Pordenone, according to Vasari. One of the finest works of the master's middle time (C. & C.).—Vasari, ed. Mil., vii. 441; C. & C., Titian, i. 379.

JOHN BAPTIST, ST., *Guercino*, Capitol Gallery, Rome. Half-figure of the Saint, with one hand resting on his breast and his eyes raised to heaven. Fine head.—Lavice, 331.

By *Murillo*, Madrid Museum; canvas, H. 4 ft. × 3 ft. 3 in. St. John, about seven years old, wearing a red tunic and sheepskin robe, seated beside a large rock, looking towards a ray of light descending from heaven; his right hand is on his breast, his left holding a cross and a scroll, inscribed "Agnus Dei;" background, rocks and trees. Collection of Marqués de la Ensenada. Etched by B. Maura; lithographed by Camaron, A. Lemoine, Lafosse, A. de Belvedere, L. Maurin. Repetitions: Heytesbury House, Wiltshire; Western Wood, North Cray, Kent; G. Delahante, Paris.—Curtis, 245; Lübke; Madrazo, 473.

By *Murillo*, Seville Museum; canvas, H. 7 ft. 4 in. × 4 ft. 1 in. The Saint, about thirty years old, partly clothed, standing front, with joined hands, leaning against a large rock; a cross rests on his left arm; a lamb stands beside him on his left. Painted about 1676 for high altar of church of Capuchin Convent, Seville. Companion to St. *Joseph* and Infant Jesus (Seville Museum).—Curtis, 249.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, H. 3 ft. × 2 ft. 2 in. Half-length, nude, with a skin about the loins; background, a rock; reed cross in foreground. One of two mentioned by Vasari, who says that Andrea painted a St. John for Giovanni Maria Benintendi, who gave it to Duke Cosimo, and also a St. John which he intended to send as a propitiatory offering to Francis I., but afterwards sold it to Ottaviano de' Medici.—Vasari, ed. Mil., v. 36.

By Leonardo da *Vinci*, Louvre; wood, H. 2 ft. 3 in. × 1 ft. 10 in. Half-length, with lamb-skin about the loins; holds a cross in

St. John Baptist, Leonardo da Vinci, Louvre.

left hand and points to heaven with right. In collection of Francis I.; presented by Louis XIII. to Charles I. of England, who sent him in return a portrait of Erasmus by Holbein and a Holy Family by Titian; bought, after death of Charles, for £140 by banker Jabach, who sold it to Louis XIV. Copy in the Ambrosiana, Milan, attributed to Salai. Engraved by Boulanger.—Vasari, ed. Mil., iv. 58; Villot, Cat. Louvre; Cab. de l'Amateur, iii. 31; Rigollot, Hist. des

Arts, etc., i. 248 ; Clement, 222, 376 ; Heaton, 248.

JOHN BAPTIST, ST., BIRTH OF, Lodovico *Carracci*, Bologna Gallery ; canvas, H. 12 ft. 11 in. × 8 ft. 1 in. Engraved by G. Wagner ; G. Tomba.—Pinac. di Bologna, Pl. 44.

By *Tintoretto*, Hermitage, St. Petersburg; canvas, H. 6 ft. 1 in. × 8 ft. 9 in. St. Anne presents the child to a nurse ; in background, St. Elizabeth in bed is taken care of by an attendant woman ; to right, Zacharias, who raises his eyes to heaven.

St. John Baptist on Jordan, Nicolas Poussin, Louvre.

JOHN BAPTIST, ST., HEAD OF, *Murillo*, Leigh Court Collection, Somerset, England ; canvas, H. 2 ft. × 2 ft. 5 in. The bearded head in a charger, placed on a table covered with drapery. Etched by J. Young in Miles Gallery Catalogue.—Curtis, 250.

JOHN BAPTIST, ST., AND LAMB, *Murillo*, Hospital de la Caridad, Seville ; wood, H. 2 ft. 9 in. × 2 ft. The child St. John, standing front, his left hand, holding a cross and scroll, on the back, and his right hand on the breast of a lamb which stands by his side. Painted for Hospital about 1674. Engraved by A. Boilly.—Curtis, 244.

By *Murillo*, National Gallery, London ; canvas, H. 5 ft. 5 in. × 3 ft. 7 in. About six years old, in sheepskin garment, standing front, embracing a lamb which stands on a rock ; his left hand on back of lamb, forefinger pointing upward ; on ground, a cross and a scroll ; background, a hilly landscape with trees. Companion to *Christ* the Good Shepherd (Baron Rothschild), which see for history. Repetitions : Earl of Lovelace, East Horsley Towers, Surrey ; Dudley House, London. Copy by Tobar in S. Isidoro, Seville ; contemporary copy in Hermitage. Engraved by F. Bacon, L. Stocks, A. H. Payne, J. Rogers, J. Stow, Casenave, and others.—Curtis, 245; Notes and Queries, S. 6, iv. 427 ; Portfolio, 1876.

By *Murillo*, Vienna Museum ; canvas, H. 5 ft. × 3 ft. 6 in. The child, cross in left hand, standing front, with right hand on lamb standing by his side. Engraved by J. Blaschke (2), P. Gleditsch ; etched by W. Unger, Prenner.—Curtis, 246 ; Gal. de Vienne ; Gemälde Gal. in Wien.

JOHN BAPTIST, ST., ON JORDAN, Lodovico *Carracci*, Bologna Gallery; canvas, H. 11 ft. 6 in. × 6 ft. 8 in. St. John, in a wood, on the banks of the Jordan, preaching. Formerly in church of the monastery of the Certosa, Bologna. Engraved by G. Wagner ; F. Rosaspina.—Pinac. di Bologna, Pl. 47 ; Lanzi, iii. 70.

By Nicolas *Poussin*, Louvre ; canvas, H. 3 ft. × 4 ft. St. John, standing on the bank of the river, is baptising two men who kneel before him ; at one side, a woman, kneeling, presents her infant; at the other, men removing their garments ; further back, three old men and a young man on horseback looking on ; on the other side of the river, a bark ; in background, mountains. Painted in 1640 for Chevalier Cassiano del Pozzo, whence

passed to Collection of André le Nôtre, and finally to Louis XIV. Engraved by G. Audran. Poussin painted this subject a second time in 1648.—Landon, Musée, iii. 37; Reveil, xi. 791.

JOHN BAPTIST, ST., SLEEPING, Carlo *Dolci*, Palazzo Pitti, Florence; canvas, oval, H. 1 ft. 4 in. × 1 ft. 10 in. The infant St. John asleep, with the reed cross beside him; behind him, St. Elizabeth in prayer, and St. Zacharias reading; above, left, three winged cherubs' heads. Painted for the Grand Duchess Vittoria della Rovere; carried to Paris in 1799; returned in 1815. Many copies. Engraved by L. Martelli; Langlois.—Gal. du Pal. Pitti, ii. Pl. 43; Filhol, iv. Pl. 266; Landon, Musée, xvi. Pl. 64.

JOHN BAPTIST, ST., IN WILDERNESS, *Guido* Reni, Dulwich Gallery, England; canvas, H. 7 ft. 3 in. × 5 ft. 2 in. Life-size figure, nearly nude, sitting on a rock, with gray-coloured drapery about the hips; right arm raised, left hand holding a cross of reeds. In distance a group of eight figures; a wood in the background; cloudy sky. Bought by M. Desenfans from Mr. A. Wilson for 1,000 guineas. Engraved by R. Morghen (?). One of three pictures by Guido, mentioned by Malvasia, of the same subject.—Malvasia, Felsina Pittrice, iv. 31, 90; Leslie, Constable's Life and Letters, i. 107; Dulwich Cat., 129.

By *Raphael*, Louvre; canvas, H. 4 ft. 5 in. × 4 ft. 7 in. A young man, nearly nude, crowned with leaves, sitting astride of the trunk of a tree, holding a scroll in one hand and pointing with the other to the reed cross. This picture, which had been long buried in the Magasins du Louvre, and had suffered greatly, was placed in the gallery under Napoleon III. Engraved by S. Vallée.—Villot, Cat. Louvre; Cab. Crozat, i. Pl. 14.

By *Raphael*, Uffizi, Florence; canvas, H. 5 ft. 9 in. × 5 ft. A youth, nude, with a panther-skin about his loins, seated fronting the spectator, pointing to a cross erected near him; background, a desert landscape. Painted for Cardinal Colonna, who gave it to his physician Jacopo da Carpi; in Vasari's time it was in possession of Francesco Benintendi; passed to Uffizi before 1589. Original sketch in Uffizi. Copy, formerly in Orleans Collection, sold to Lord Berwick for £1,500, now at Tintern Abbey, near Chepstow, England. Others in Bologna, Darmstadt, and Berlin. Engraved by Bervic, Biondi, Gutenberg, Leperier, and others.—Vasari, Ed. Mil., iv. 370; Passavant, i. 258; ii. 287; Molini, Gal. di Firenze, i. 1; Kugler (Eastlake), ii. 461; Cab. Crozat, i. Pl. 19.

St. John Baptist in Wilderness, Raphael, Uffizi, Florence.

By *Titian*, Venice Academy; canvas, H. 6 ft. 6 in. × 4 ft. 4 in.; signed. St. John Baptist alone at the foot of a rock, where the lamb is asleep. Painted before 1557 for S. M. Maggiore, Venice. Replica, with variation, in sacristy of Escorial.—Vasari, ed. Mil., vii. 437; C. & C., Titian, ii. 251; Gilbert, Cadore, 36.

JOHN EVANGELIST, ST., *Domenichino*, Leigh Court Collection, England; canvas, H. 8 ft. 7 in. × 6 ft. 8 in. St. John in a vision, supported by two angels. Formerly in Giustiniani Collection; passed to Delahante in Paris, thence to London, where

bought by Mr. Miles for £1,000; bought in at Leigh Court sale (1884), £735.—Waagen, Treasures, iii. 182.

By *Murillo*, Leigh Court Collection, Somerset, England; canvas, H. 5 ft. 9 in. × 3 ft. 11 in. The Saint, full-length, seated in a reclining posture on a rock, with a pen in right hand and a book in left, looks up as if he heard a voice from heaven; on his right, an eagle. Robit sale (1801); Bryan sale (1801), £525, to Henry Hope; Hope sale (1816), £115 10s. Etched by J. Young in Miles Gallery Catalogue.—Curtis, 251; Buchanan, Memoirs, ii. 51.

By *Velasquez*, Sir Bartle Frere Collection, London; H. 4 ft. 6 in. × 3 ft. 4 in. Seated, in white robe and violet drapery, writing the Apocalypse; an eagle on his right; above, the Virgin in a glory. Same history as *Conception* by Velasquez.—Curtis, 12.

JOHN EVANGELIST, ST., VISION OF, Alonso *Cano*, private gallery, Paris; canvas, H. 2 ft. 11 in. × 1 ft. 5 in. One of a series of subjects from the Apocalypse. St. John is represented in one of his visions, when one of the seven angels, who were ordered to pour out the vials of wrath, takes him to a high mountain and shows him the heavenly Jerusalem which "lieth foursquare" (Rev. xxi. 9–16).

JOHN FREDERICK, Elector of Saxony, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 7½ in. × 3 ft. 1 in. The Elector, clad in black, seated in an arm-chair; has the scar of the wound received at Mühlberg on the left cheek. Painted for Charles V. in Augsburg in 1548. Copy by Teniers at Blenheim; engraved by L. Vorstermann in Teniers Gallery. Another portrait of John Frederick in armour, carried to Spain in 1556 by Mary of Hungary, burned in Palace of Pardo in 1608.—C. & C., Titian, ii. 181; Revue universelle des arts, iii. 140.

JOHNSON, DAVID, born in New York, May 10, 1827. Landscape painter; studied for a month with J. F. Cropsey, but otherwise self-taught. Elected an A.N.A. in 1860, and N.A. in 1861. Studio in New York. Works: Echo Lake (1867); View at Barrytown, N. Y. (1871); Lake George, Mrs. William H. King, New York; View at Dresden—Lake George (1874), Courtlandt Palmer, ib.; Scenery on the Housatonic, Brook Study—Orange County (1876); Housatonic River (1877), L. A. Lanthier, New York;

Vision of St. John Evangelist, Alonso Cano, Private Gallery, Paris.

Sunset on the Walkill River (1879); On the Unadilla at New Berlin (1881), F. W. Thomas; Study of Oaks (1883); Summer Afternoon, View on the Weinockie River, Oak Grove (1884).

JOHNSON, EASTMAN, born in Lovell, Me., July 29, 1824. Genre painter, studied in Düsseldorf in 1849–51; later studied and

painted in Italy, Paris, Holland, and four years at The Hague. His most popular works are those depicting American life, many of which have been engraved and lithographed. Elected N.A. in 1860. Studio in New York. Works: *Old* Kentucky Home (1867), R. L. Stuart, New York; Chimney-Sweep, T. R. Butler, ib.; Old Stage-Coach (1871), George Whitney, Boston; Woodland Bath (1873); Prisoner of State (1874); Milton dictating to his Daughter (1875); Husking-Bee (1876); Lullaby (1877); Tender Passion (1859), Spanish Woman (1862), W. T. Walters, Baltimore; Cranberry Harvest—Island of Nantucket (1880); Funding Bill—Portraits of two Men (1881); New England Pedler, In Kind Hands (1884). Portraits: Of a Gentleman (1883), Sir Edward Archibald, England; Dr. McCosh (Alexander Maitland), Hon. C. J. Folger (1884); Hon. William M. Evarts (1885).—Sheldon, 166; Tuckerman, 466.

JOHNSON, FROST, born in New York in 1835. Genre painter, pupil of the National Academy, New York, under Professor Cummings, in 1859; studied at the Düsseldorf Academy, in 1861, at the Antwerp Academy, and in 1863 at the École des Beaux Arts, Paris. Painted under Édouard Frère, at Écouen in 1865–69, and lived for some time in London. Studio in New York. Works: First Whiff; Caught at It: Arithmetic Lesson; Study of an Interior, Les Pommes (1869); Roasted Chestnuts; La Petite Flaneuse, Alvah Hall, New York; Last and Best; The Bouquet—Portrait of Lady Helena Blackwood, Gallery of Earl Dufferin; Neglected Lesson; Love Me, Love Me Not; A Thirsty Party, Good-Night (1876); Young Ornithologist (1879); After Rain (1880); Moorland Landscape (1881).

JOHNSTON, ALEXANDER, born in Edinburgh in 1816. History painter; pupil of Trustees' Academy, Edinburgh, and of Royal Academy, London; first exhibited at Royal Academy in 1838. Works: Gentle Shepherd (1840); Covenanter's Marriage (1842); Highland Home (1843); Tillotson administering Sacrament to Lord Russell (1845), National Gallery; Burial of Charles I. (1847); Trial of Laud (1849); Covenanter's Burial (1852); Tyndale translating Bible (1854); Abdication of Mary Queen of Scots (1855); Bunyan in Bedford Gaol (1861); Press Gang Sixty Years Ago (1862); Billet-Doux (1868); Il Penseroso, Juliet (1870); Isaac Watts and his Mother (1871); Turning Point (1873); Bonnie Lesley (1876); Waif (1877); Preparing for Conquest (1878); Reginald (1884). — Ottley; Art Journal (1857), 57; Cat. Nat. Gal.

JOLIVARD, ANDRÉ, born at Le Mans, Sept. 15, 1787, died in Paris, Dec. 8, 1851. Landscape painter, pupil of Bertin. Studied law at Paris, made the campaign of 1813, admitted to the bar in 1816, and then gave himself up to painting. Medal, 1827; L. of Honour, 1835. Works: A Torrent (1819); View of St. Leonard-les-Bois (1834); River winding through a Forest, River Veyre (1839); Torrent in Woods (1844); River Sarthe (1845); View in Brittany (1846); Autumn Evening (1847); Ubaldus and Dunois stopped by Nymphs (1850); Works in Museums at Bordeaux, Lisieux, and Mans.—Bellier, i. 833; Larousse.

JOLLIVET, PIERRE JULES, born in Paris, June 27, 1794, died there, Sept. 7, 1871. History and genre painter, pupil of Gros and De Juinne. Medals: 2d class, 1833; 1st class, 1835; L. of Honour, 1851. Works: Bull-Fight at Madrid, Interior of an Alcalde's House at Madrid (1831); Gitanos halting in the Mountains of Ronda (1833); Brigands of Valencia (1833), Valenciennes Museum; Christopher Columbus discovering America, Quentin Durward (1833); Guerrilla Woman (1834); Trial of Joan of Arc, Byron's Lara (1835); Christ and

the Samaritan Woman, Descent from the Cross (1839); Byron's Corsair, Crown of Thorns (1840); Spaniards Threshing, Returning from the Fields (1841); Spanish Gypsy Women Bathing, Massacre of Innocents (1845), Rouen Museum; Gypsies and Spanish Smugglers, Tomb of Les Énerves at Jumièges (1847); Perseus rescuing Andromeda (1849); Pietà (1850); Establishing the Magistracy (1855), bought by State; Virgin with SS. Joseph and Simon, Greek Woman Bathing (1863); Christ among the Doctors (1865), Préfecture de la Seine, Paris; Cornelia's Jewels, Art in the Time of Pericles (1869); Combat of Hooglide, 1794, do. of Aicha, 1805 (1836); Louis XII. in Battle of Agnadel, 1509, Taking of Château de Foix (1837); Godfrey de Bouillon holding the first Assizes in Jerusalem, 1110 (1839), Louis le Gros capturing the Oriflamme at St. Denis, Battle of Seminara, Battle of Tourcoing, Portraits of Philip III. and Marshal Catinat, Versailles Museum; Portraits of Queen Victoria, Prince Albert, and others.—Bellier, i. 834; Larousse, ix. 1006; Nou. biog. gen., xxvi. 850.

JONAH, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

By *Tintoretto*, Scuola di S. Rocco, Venice; oval, on ceiling of upper room. The whale, whose mouth is as large as a cavern, has lifted Jonah out on his tongue, so that it forms a kind of red cushion for him to kneel on in his submission to the Deity.—Ruskin, Stones of Venice, iii. 348; Ridolfi, Marav., ii. 198.

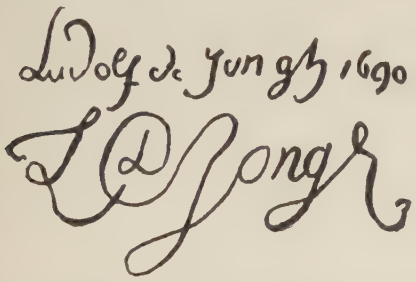
JONAS, RUDOLF, born at Goldapp, East-Prussia, in 1822. Landscape painter, pupil of Königsberg Academy under Behrendsen; went in 1851 to Munich, whence he visited the Bavarian Alps, Tyrol, Switzerland, and North Italy; taught in Dantzic from 1852 to 1854, when he moved to Munich. In 1856 made a four months' journey through Corsica, and settled in Berlin in 1860. Works: View of Ajaccio; High Plain on Bay of Ajaccio; Burial Hill in Corsica; View near the Haff; Oliva Monastery near Dantzic; Deserted Saw Mill; Inn Valley in Southern Bavaria; Monastery near Elbing; Mountain-Brook; Strait of Bonifacio.—Müller, 285.

JONES, GEORGE, born in London, Jan. 6, 1786, died there, Sept. 19, 1869. Battle painter, son of John Jones, engraver; student of Royal Academy in 1801, and an exhibitor in 1803; was an officer of militia in Peninsular War, and was in Paris in 1815. Painted battle and subject pieces on return of peace, and became A.R.A. in 1822 and R.A. in 1824; librarian in 1834–40, and keeper in 1840–50. Works: Battle of Borodino (1829), Town-hall at Utrecht (1829, lent to Corporation of Oldham), The Fiery Furnace (1832), Lady Godiva (1833), Relief of Lucknow, Cawnpore—Passage of the Ganges (1869, last three lent to Corporation of Coventry), National Gallery, London; View in Rotterdam, Grosvenor House, ib.; Nelson boarding the San Josef at St. Vincent, Greenwich Hospital; Battle of Waterloo, Chelsea Hospital; do., National Gallery, Edinburgh; Orléans, Woburn Abbey; Relief of Lucknow, Cawnpore, Glasgow Gallery; others in South Kensington Museum; portrait of Sir Charles Napier, National Portrait Gallery.—Redgrave; Cat. Nat. Gal.; Sandby, ii. 36.

JONES, HUGH BOLTON, born in Baltimore, Md., Oct. 20, 1848. Landscape painter, studied in Baltimore. In 1877 visited Europe, and studied there four years, sketching in Spain and Brittany. Elected an A.N.A. in 1881 and N.A. in 1883. Studio in New York. Works: Ferry Inn, Summer on the Blue Ridge (1874); Twilight on Bean Creek, J. W. McCoy, Baltimore; Tangier, W. T. Walters, ib.; Return of the Cows—Brittany, Heath in Bloom—Brittany (1878); French Landscape (1880); The Kasba from Moorish Cemetery—Tangier (1881); October, Early Spring (1882); Near Annisquam—Massachusetts Coast, Landscape—South Orange (1883); Near Plymouth Meeting—Pa., On Herring Run—Baltimore (1884). Frank C. Jones, brother of the preceding,

occupying the same studio, has exhibited: Grandmother's Tales (1881); Left in Charge (1882); Cup of Cold Water (1883); Lost (1884); Day in March, Afternoon (1885).

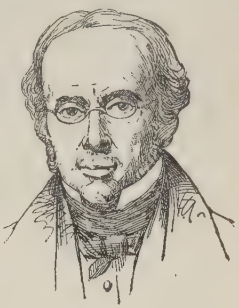
JONGE (Jonghe), LUDOLF DE, born at Overschie, South Holland, in 1616, died at Hillegersberg in 1697. Dutch school; portrait, genre, and landscape painter, pupil of Saftleven, Stevens, and Bylert. Resided seven years in France, where he met with success, as he also did on his return, at Rotterdam. Painted portraits and archery pieces in style of Van der Helst, also battles, hunts, pastures with cattle, pleasing and warm in colour. Works: Female portrait (1660), Haarlem Museum; Portraits of Vice-Admiral van Nes (1666), and Wife (1668), Amsterdam Museum; Portrait of Lady (1653), Dresden Gallery; Mythological Subject, Berlin Museum; Huntsmen in Peasant's Cottage, Leuchtenberg Gallery,



St. Petersburg.—Bode, Studien, 168; Burger, Musées, i. 170; ii. 222; Immerzeel, ii. 87; Kramm, iii. 816.

JONGHE, GUSTAVE DE, born at Courtray, Feb. 4, 1828. Genre painter, son of Jan Baptist, pupil in Brussels of Navez. Has successively painted portraits and sacred history, historical genre, and family scenes. Gold medals in Amsterdam (1862) and Paris (1863). Works: Notre Dame de Bon Secours (1854); Orphans and their Grandmother (1862); Piety (1864); Convalescent (1869); Birthday Congratulations; Lady before Mirror; Declaration of Love (1884); Giving Alms, Ghent Museum.—Art Journal (1866), 301; Illus. London News, 1869.

JONGHE, JAN BAPTIST DE, born at Courtray, Jan. 8, 1785, died in Brussels in Oct., 1844. Landscape painter, pupil of Ommeganck and of Courtray Academy; won first prize in Ghent in 1812, gold medal at Courtray, and silver medals at Douay, Brussels, and Bruges; visited Holland, France, and England, and was professor at Courtray Academy (1826) and at Antwerp Academy (1840). Works: Travellers Resting; Farm in Flanders; Interior of Farm; View of Château d'Auderme; Market Day at Courtray (1828), Amsterdam Museum; Environs of Tournay, Brussels Museum; View near Courtray, Stream with Cattle, Ghent Museum; Flock of Sheep, Tournay Museum.—Biog. nat. de Belgique, v. 211; Cotta's Kunstbl. (1844), 436; Immerzeel, ii. 89; Larousse, ix. 1013; Sunaert, 107.



JONGKIND, JOHAN BARTHOLD, born at Latrop, Holland, in 1822. Marine and landscape painter, pupil in Paris of Isabey; lives in Brussels. Medal, 3d class, Paris, 1852. Works: Harbour of Harfleur (1850); Tréport (1852); Course of the Seine, Souvenir of Havre (1853); Notre Dame from Pont de la Tournelle, Quai d'Orsay, Moonrise in Paris (1855); Dutch Landscape; Dutch Canal near Rotterdam by Moonlight; The Maas near Dordrecht by Moonlight.—Bellier, i. 837; Larousse, ix. 1013; Müller, 286.

JOPLING, JOSEPH MIDDLETON, born in London in 1831. Figure, fruit, and flower painter, self-taught; spent three winters in Rome in studying old masters. Studio in London. Works: Tea Rose; Joan of Arc at her Trial; Fair Florist; In the Conservatory, Artist and Model, Wallflowers (1877); Raspberries, Strawberries, Chrysanthemums (1878); Lady Hildred, Azalea (1879); Spring (1880); Yellow Jessamine, Sweet Peas (1881); Almond Blossoms (1882); Daughter of Eve,

Interrupted (1883); Maréchal Niel Rose, York and Lancaster Roses, Lost Chord (1884).

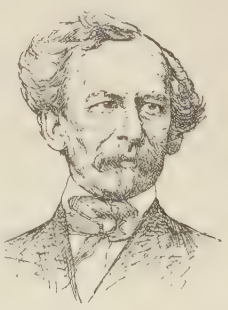
JOPLING, LOUISE, born in Manchester, Nov., 1843. Born Louise Goode; married Mr. Romer (died 1872), Secretary to Baron Nathaniel de Rothschild, Paris, where she studied art under Charles Chaplin in 1867–68; returned in 1868 to England and married second in 1874 Mr. Joseph Middleton Jopling. Exhibited her first picture at Royal Academy, Bud and Bloom, in 1871. Works: Five O'clock Tea (1874); Elaine, Modern Cinderella (1875); Five Sisters of York (1876); Weary Waiting, It might have Been (1877); Pity Akin to Love (1878); Fair Rosamond, Children in the Wood (1881); Phyllis, Ellen Terry as Portia (1882); Daisy, Phyllis, Summer Snow, Saturday Night (1883); Christabel, From my Gondola, Fair Venetian (1884); Little Bo-Peep (1885).

JORDAENS, HANS, the younger, surnamed de lange Jordaens, born in Antwerp about 1595, died there after July 14, 1643. Flemish school; history painter, probably son and pupil of Hans Jordaens, the elder, who entered the guild at Antwerp in 1582, and by whom there is a Banquet Scene in the Dresden Gallery; master of the guild in 1620. Not to be confounded with the different Jordaens of Delft. Works: Crossing the Red Sea, Antwerp Museum; do., Hague Museum; do., Oldenburg Gallery; do. (2, one dated 1624), Berlin Museum; do., Hermitage, St. Petersburg; do., Hampton Court Gallery; do., Pinacoteca, Turin; Art-Cabinet, Vienna Museum.—Meyer, Gemälde d. Köngl. Mus., 223; Riegel, Beiträge, ii. 293; Rooses (Reber), 352.

JORDAENS, JAKOB, born in Antwerp, May 19, 1593, died there, Oct. 18, 1678. Flemish school; history painter, scholar of Adam van Noort, whose daughter he married; received as master in the painters' guild in 1615, and in the following year married Katherine, his master's daughter. Instead of going to Italy, he studied the pictures of the great Italian masters, especially Titian, at home, and becoming intimate with Rubens, assisted him in preparing cartoons for the tapestries of the king of Spain. With

a fine feeling for colour and chiaroscuro, great facility and skill in composition, Jordaens wants taste and elevation of style, is often but a vulgar Rubens. In 1641 he built a fine house at Antwerp, where he spent the greater part of his life. Works: Judgment of Solomon, Marriage of St. Catherine, Christ and St. John, Meleager and Atalanta, Holocaust to Pomona, Diana's Bath, Family Scene in a Garden, Wandering Musicians, Madrid Museum; *Christ* driving out the Money Changers, Last Judgment (1653), The Four Evangelists, Infancy of Jupiter, Twelfth Night, As the Old sing so the Young Twitter, Portrait of Admiral Ruyter, Louvre, Paris; Christ and the Pharisees, Distress of the Prodigal, The Apostles, Twelfth Night, Susanna and the Elders, Lille Museum; Visitation, Nativity, Lyons Museum; Miraculous Draught of Fishes, Marseilles Museum; Christ and the Woman taken in Adultery, Rennes Museum; Christ with Martha and Mary, An Elder, Rouen Museum; Last Supper, Sisters of Charity, Entombment, Adoration of the Shepherds, Pegasus, Commerce and Industry protecting the Arts, Human Law based on Divine Law, Lady's Portrait, Museum, Antwerp; Martyrdom of St. Apollonia, Augustine's, ib.; St. Charles Borromeo interceding for the Plague-stricken at Milan, St. James's, ib.; Christ on the Cross, St. Paul's, ib.; St. Martin expelling an Evil Spirit (1630), Allegory on Fertility, Satyr and Peasant, Triumph of Prince Frederik Hendrik of Nassau, Allegory on Vanity, Eliezer and Rebekah, Museum, Brussels; As the Old Sing so the Young Twitter, Arenberg Gallery, ib.; St. Ambrose, Reconciliation, Christ and the Woman taken in Adultery, Ghent

Museum ; Calvary, Tournay Museum ; Satyr and Peasant, Amsterdam Museum ; Faun and Nymph, Venus in a Grotto (copy after Rubens), Museum, Hague ; Triumph of Prince Frederik Hendrik of Nassau, Huis in't Bosch, ib.; Adoration of the Magi, Christ bearing the Cross, Rotterdam Museum ; Convocation of the Four Fathers of the Church, Basle Museum ; Feast of the Bean (sketch to painting in Munich Pinakothek), Berne Museum ; As the Old sing so the Young Twitter, Berlin Museum ; Adoration of the Shepherds, Holy Family, Christ at Emmaus, Feast of the Bean, Democritus and Heraclitus, Male Head, Brunswick Museum ; Moses striking the Rock, Carlsruhe Gallery ; Pan and the Peasant (2), Artist's Family, Bacchus with Bacchantes, The Pap-Eater, Education of Bacchus, Twelfth Night, Merchant and Moor, Cassel Gallery ; Prometheus, Neptune, Cologne Museum ; Naiads changing the Horn of Achelous (1642 or 1649 ?), Christ and the Children, Susanna at the Bath (1653), Copenhagen Gallery ; Allegory on Virtue, Solomon's Judgment, Darmstadt Museum ; Ariadne, Silenus, Diogenes seeking an Honest Man, Visit to the Sepulchre, Presentation in the Temple, As the Old sing so the Young Twitter, Satyr and Young Girl, Male Portrait, Hercules with Bacchantes and Satyrs (after Rubens), Dresden Museum ; Merry-Making, Düsseldorf Gallery ; Cupid assisting at Toilet of Venus, Gotha Museum ; Abraham and Isaac, Kunsthalle, Hamburg ; Nymphs and Satyrs in the Woods, Provinzial Museum, Hanover ; Faun, Königsberg Museum ; Christ among the Doctors, Last Supper, Mentz Museum ; *Satyr* and Peasant, Feast of the Bean, Christ among the Doctors, Old Pinakothek, Munich ; St. Jerome, Diana and Nymphs Bathing, Miracle of St. Dominik, Oldenburg Gallery ; St. Jerome, Holy Family, Schleissheim Gallery ; Nocturnal Apparition, Schwerin Gallery ; Vertumnus and Pomona, Dædalus and Icarus, Stuttgart Museum ; *Twelfth* Night, Vienna Museum ; Meleager and Atalanta, Wiesbaden Gallery ; St. Paul and Barnabas at Lystra, St. Peter, Madonna, Diana and Nymphs disturbed by Satyrs, Mercury and Argus, Satyr and Peasant, Artist's Family, Family Group in a Garden, Artist's Portrait, Portrait-Heads (4), Hermitage, St. Petersburg ; Ammon and Thamar, Incident in Life of Paris, Academy, ib.; Venus in a Mirror, Neptune, Uffizi, Florence ; Abraham's Sacrifice, Milan Academy ; Resurrection, Dutch Burgomaster, Pinacoteca, Turin ; Prince Frederik Hendrik of Orange and Consort, Devonshire House, London ; Holy Family, Theology, National Gallery, Dublin ; Artist's Portrait, National Gallery, Edinburgh ; Fruit Seller, Glasgow Gallery ; Triumph of Bacchus, Visit of St. John to Infant Christ, Sketch from Sacred History, New York Museum.—L'Art (1882), iv. 241 ; (1883), i. 41 ; Ch. Blanc, École flamande ; Cat. du Musée d'Anvers (1874), 217 ; Engerth, Belvedere Galerie, ii. 217 ; Fétis, Cat. du Mus. Royal, 350 ; Génard, Notice sur J. J. (Ghent, 1852) ; Immerzeel, ii. 91 ; Kramm, iii. 821 ; Kugler (Crowe), ii. 310 ; Michiels, vii. 360 ; Riegel, Beiträge, ii. 100 ; Rooses (Reber), 352 ; Schaefer, iii. 1165, 1170, 1183, 1196, 1204, 1206, 1248 ; Van den Branden, 814 ; Wauters, Peinture flamande, 245.



JORDAN, RUDOLF, born in Berlin, May 4, 1810. Genre painter, studied first from nature on the isle of Rügen, then at the Düsseldorf Academy under Schadow and Karl Sohn ; has repeatedly visited Holland, Belgium, France, and Italy. Member of Berlin, Dresden, Amsterdam, and Brussels Academies. Medals : Berlin, 1866, 1878 ; Vienna, 1873 ; Philadelphia, 1876. Works : Fisherman's Fam-

ily (1832); Proposal of Marriage in Helgoland (1834), Windlass in Normandy (1843), Death of the Pilot (1856), Old Sailor's Home on Dutch Coast (1866), Widow's Comfort (1866), National Gallery, Berlin; Forgotten Boots, Evening in Helgoland, Return of the Pilots (1835); Pilot's Alarm-Bell (1838–39); Pilot's Examination (1842); Scene on the Downs after Storm (1844); Women calling Men to the Rescue of Ship (1845); Saved from Shipwreck (1848), Dresden Gallery; First Lie (1849); Burial of Youngest Child, Provinzial Museum, Hanover; Women praying in the Storm (1852); Helgoland Pilot Family burying Child (1857), Ravené Gallery, Berlin; Return of the Fisherman; Morning after Wedding (1861), Leipsic Museum; Soup for the Sick (1862), Expectation, Düsseldorf Gallery; Soup-Day in French Convent (1868), Cologne Museum; Coast-Watch, Frauenhuys in Amsterdam, Burial of Old Sailor, Shipwrecked People in Tavern on Coast (1872); Waiting-House near Scheveningen; Happiness and Labour; Missing Boat (1876); Tavern on Dutch Coast (1884).—D. Kunstbl. (1858), 287; Dioskuren, 1866–69; Jordan (1885), ii. 109; Müller, 307; Wolfgang Müller, Düsseldf. K., 215; Rosenberg, Berliner Malerschule, 45; Wiegmann, 287.

Chastity of Joseph, Johan Bilevelt, Uffizi, Florence.

JORIS, PIO, born in Rome in June, 1843. Genre and landscape painter, pupil of Academy of San Luca and of Fortuny; visited Venice, Munich, and Paris in 1869, London in 1870, and Spain in 1871–72. President of Società d'acquerellisti in Rome, honorary member of Sociéte belge des aquarellistes, member of several Art-Unions; Italian Crown Order, Bavarian Order of St. Michael; Gold medal, Munich, 1869; twelve medals in 1878–81. Works: Roman Peasant Girl and Shepherd (1866); Greeting of the Virgin Mary (1867); Wedding in Palombara, Sabina, Hasty Meal, Concert in Genazzano (1868); Sunday Morning before the Porta del Popolo (1869); Via Flaminia in the Rain (1870); Saladad, Spanish Dance (1872); Art Amateurs, Beggar in Toledo (1872), Reitlinger Gallery, Paris; Return to Convent (1873); Young Greek Woman, Poet after Festival in Villa d'Este (1874); Parson as Antiquary (1875); Return of Orphans, Baptism in Roma Priora (1876); After Vespers, Forio d'Ischia (1877); Baptism in Ischia (1878): Replica, Neapolitan Head (1879); Pastime in Last Century, At the Antiquary's (1880); Arch of Titus in Rome, Woman of Sonnino, Woman of Jerusalem, Cardinal going to Consistory (1881); Odalisque (1882); Flight of Pope Eugenius IV. (1883), National Gallery, Rome; Poor Soldier as Ballad Singer (1883).—L'Illustr. italiana (1875–77); Meyer, Conv. Lex., xviii. 531, 629; xix. 574; xxi. 549, 564.

JOSEPH AND HIS BRETHREN, *Murillo*, Sir Richard Wallace, Bart., London; canvas, H. about 5 ft.×7 ft. In centre, four figures, among them, Joseph, in a scanty white gar-

ment, borne by two of his brethren to the mouth of the pit; on left, three other brothers; at right, four others and a dog. Bought from Capuchin Convent, Genoa, for Mr. Buchanan in 1803–6; sold to John Cave, £800; W. Cave sale (1854), £1,764, to Marquis of Hertford, whence by bequest to Sir R. Wallace.—Buchanan, Memoirs, ii. 144, 171; Curtis, 121.

JOSEPH, CHASTITY OF (Gen. xxxix), Johan *Bilevelt*, Uffizi, Florence; wood, figures life-size. Potiphar's wife, seated on the edge of a bed, endeavours to detain Joseph, who is struggling to free himself from

Chastity of Joseph, Lionello Spada, Lille Museum.

her grasp. Painted in 1624 by commission from Cardinal Carlo and Lorenzo de' Medici. —Rosini, vi. 93; Molini, Gall. di Firenze, v. 1.

By Carlo *Cignani*, Dresden Gallery; canvas, octagonal, 3 ft. 6 in. diameter. Figures half-length. Joseph flying from the importunities of Potiphar's wife. Painted for Contarini, Procurator of S. Marco, Venice; bought for 600 sequins in 1754 from Casa Contarini, Venice. Restored by Palmaroli and Renner in 1827. Engraved by Monaco; P. Tanjé.—Gal. Roy. de Dresde, i. Pl. 46.

By Lionello *Spada*, Lille Museum; canvas, H. 5 ft. 6 in. × 4 ft. 6 in. Potiphar's wife, sitting upon a couch, endeavours to detain Joseph, who flees, leaving his mantle in her hands. Formerly in Modena Gallery.—Landon, Musée, viii. Pl. 47; Filhol, iii. Pl. 152.

JOSEPH, COAT OF, *Velasquez*, Escorial, Spain; six figures, life-size. Jacob sits on right in the shadow of his house; before him stand five of his sons, two of them holding Joseph's coat, the white lining of which is stained with blood; on left, another son tearing his hair; at Jacob's feet, a white dog, barking. Painted by Velasquez on his first journey to Rome (1629–31) and sent, with the Forge of Vulcan, to the King. Never engraved.—Curtis, 2.

JOSEPH, HISTORY OF, *Raphael*. See *Raphael's* Bible.

JOSEPH AND POTIPHAR'S WIFE, *Rembrandt*, Berlin Museum; canvas, H. 3 ft. 8 in. × 2 ft. 10¾ in. Potiphar's wife, in a red-silk robe, sitting beside a bed in a richly furnished apartment, with her husband standing behind her chair, accuses Joseph, who stands on the opposite side of the bed with hands and eyes upraised. Formerly in collection of Lord Willoughby; passed about 1820 to Sir Thomas Lawrence, after whose decease sold (1830) for 570 guineas to Joseph Neeld, M.P.; purchased in 1884 for Berlin Museum. Similar composition, with changes (2 ft. × 1 ft. 9 in.; signed, dated 1657, engraved by Exshaw), in Hermitage, St. Petersburg. — Smith, vii. 8; Athenæum, Nov. 8, 1884, 598; Vosmaer, 490.

JOSEPH, ST., AND INFANT CHRIST, *Guido* Reni, Hermitage, St. Petersburg. St. Joseph, dressed in a gray linen tunic and yellow mantle, carries in his arms the Infant, who holds a flower in his left hand; in background, to right, the Virgin is seen riding on an ass led by an angel. Bought for 7,900 florins from the gallery of William II., King of the Netherlands.—Cat. Hermitage.

By *Murillo*, Hermitage, St. Petersburg ; canvas, H. 2 ft. 3 in. × 1 ft. 8 in. The Saint, in dark robe and yellow mantle, with lily branch in right hand, embraces with left the Child, who stands, partly draped, before him, looking front. Purchased about 1820, probably in Paris. Engraved by J. G. Navia.—Curtis, 255 ; Cat. Hermitage.

By *Murillo*, Hermitage ; canvas, H. 2 ft. 3 in. × 1 ft. 8 in. The Saint, with lily branch in left hand, leads Jesus with right ; above, two angels ; background, landscape. Presented to Emperor by Mr. Coesvelt.—Curtis, 255 ; Cat. Hermitage.

By *Murillo*, Seville Museum ; canvas, H. 7 ft. 5 in. × 4 ft. 1 in. St. Joseph, standing on right, embraces Jesus, who stands, draped, on a pedestal, with a lily branch in left hand ; both look front ; background, landscape. Painted about 1676 for high altar of Church of Capuchin Convent, Seville. Companion to St. *John* Baptist (Seville Museum). Engraved by A. Lurat.—Curtis, 252.

By *Murillo*, Mrs. Lyne Stephens, Lynford Hall, Brandon, Norfolk ; canvas, H. 3 ft. 1 in. × 2 ft. 8 in. St. Joseph, seen to knees, seated front, with Jesus, standing, on his left ; his right hand holds the Child's left, the two holding a lily branch, which rests on Joseph's right shoulder. Louis Philippe sale (1853), £440. Engraved by Lemoine ; Cottin ; lithographed by Geoffroy (2), E. Lasalle (2), M. Lavigne, L. Maurin, Llanta (3), and others. Repetitions : Sir John Leslie, Bart., London ; Francis Cook, Richmond Hill ; D. Roberto Kith y Somera, Seville.—Curtis, 253.

By *Murillo*, Earl of Strafford, Wrotham Park, Herts ; canvas, H. 7 ft. 2 in. × 5 ft. 2 in. The Saint, in violet robe and brown mantle, holding a lily branch, bends towards the Child, whom he holds with right hand ; they walk to left looking at each other; background, landscape. Repetitions : Pourtalès sale (1865), 15,000 francs; D. Antonio Zulueta, Cadiz.—Curtis, 253.

JOSEPH IN PRISON (Gen., xl.), *Spagnoletto*, Escorial, Spain. Joseph, when in prison, interpreting the dreams of the chief baker and the chief butler of Pharaoh's household. Engraved by Bannerman.—Réveil, ii. 105.

JOSEPHINE, CORONATION OF, Louis *David*, Versailles Museum ; canvas, H. 20 ft. 2 in. × 33 ft. Ceremony in Notre Dame, Paris, Dec. 6, 1804. Originally entitled the Coronation, and though intended to recall the crowning of Napoleon, the scene represented is the coronation of Josephine by Napoleon himself. The Emperor, descending from the altar, holds aloft the crown which he is about to place on the head of the Empress, who is kneeling. Behind Napoleon is the Pope, and near him several cardinals and bishops ; further back are the ambassadors, and in front, at right, are Princes Lebrun, Cambacérés, Berthier, and Talleyrand-Perigord. Behind the Empress is Joachim Murat, and near him Marshals Serrurier, Moncey, Bessières, and General d'Harville ; to the left sits the Archbishop of Paris, and near him General Junot, the Queens of Naples and of Holland, and the Emperor's brothers ; behind them are Marshals Lefebvre, Kellerman, Perignon, and General Duroc. In the lower gallery sits the Emperor's mother, with other ladies ; in the upper gallery stands David himself, sketching. Salon, 1808. Engraved by Frilley.—Réveil, viii. 557 ; Gal. de Versailles, iv. 743.

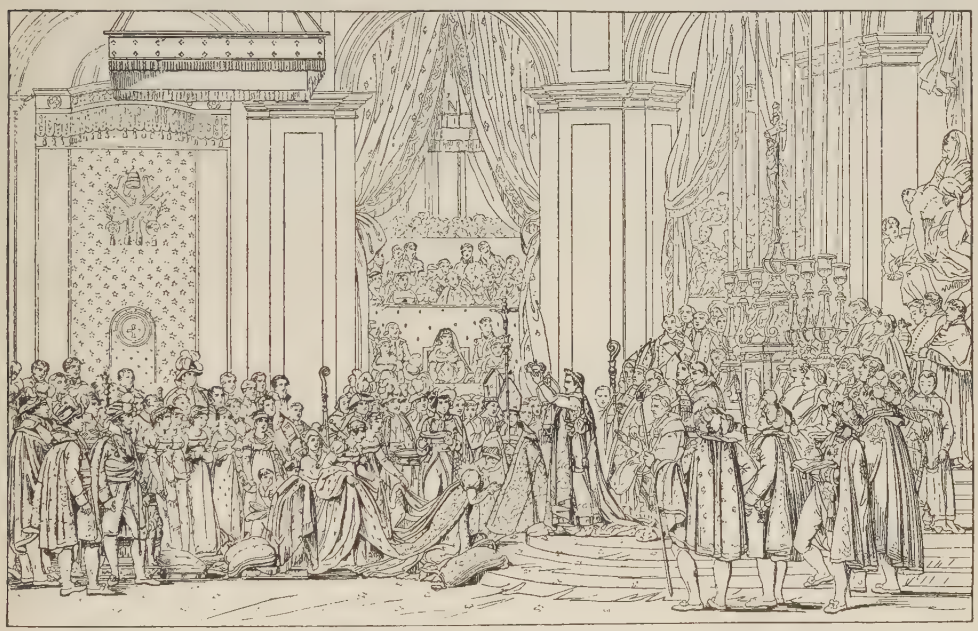
Joseph in Prison, Spagnoletto, Escorial, Spain.

JOUETT, MATTHEW HARRIS, born in Mercer County, Ky., April 22, 1788, died at

Lexington, Ky., Aug. 10, 1827. Portrait painter; educated a lawyer, served in war of 1812–14, and at its close opened a studio in Lexington; in 1816 studied four months in Boston under Gilbert Stuart. He painted during his short career more than 300 portraits, including among his sitters many distinguished persons. His full-length portrait of Lafayette is in the capitol at Frankfort, and a bust portrait of same is owned by Mrs. Pauline Rodes, Richmond, Ky. Other good examples of his work are in possession of Landon Thomas, Frankfort; John Mason Brown, Henry Pindell, W. C. Humphrey, Henry Sanders, Blanton Duncan, Shelby Todd, R. J. Menefee, Louisville; Mrs. Margaret Preston, Mrs. Judge Woodward, Mrs. Benjamin Gratz, Miss Mary Bullock, Robert Peter, Mrs. Oliver Frazer, Mrs. George W. Norton, Lexington; Robert J. Breckenridge, Danville; A. J. Alexander. Spring Station, Ky.

JOURDAIN, ROGER JOSEPH, born at Louviers (Eure), in Dec., 1845. Genre and landscape painter, pupil of Cabanel and Pils. Medals: 3d class, 1879; 2d class, 1881. Works: The Customer (1879); Towing (1881); Departure of the Fishermen, Carpet Bazaar in Cairo, Venice; Baby's Sleep (1884); Lime-Kiln, A Cloud (1885).

JOURDAN, ADOLPHE, born at Nîmes, Aug. 4, 1825. Genre painter, pupil of Jalabert; skilful in painting flesh. Medals: 1864, 1866, and 1869. Works: Leda (1864); Cupid's Secrets (1866); Venus and Cupid (1869); Meditation, Young Italian Mother, Pursuit (1874); Little Girl (1875); Parting, Three Friends (1876); Breakfast at St. Honorat (1877); On the Banks of the Gardon (1878); Venus, Nurse (1879); Mother and Child (1880); The First Step (1881); Girl with a Shell (1882); Woman Charming a Bird (1883); First Smiles, Study (1884); Une Loge, Brindisi (1885); The Betrothed, Wm. Astor, New York.—Bellier, i. 841.



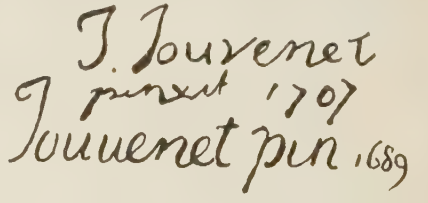
Coronation of Josephine, Louis David, Versailles Museum.

JOURDAN, THÉODORE, born at Salon (Bouches du Rhône), July 29, 1833. Genre painter, pupil in Paris of Loubon; professor of design in the Marseilles School of Art. Works: Winding Cocoons near Arles,

Melon Market in Cavaillon (1865) ; Little Thieves (1866); Girl with a Frog (1868); Brotherly Help (1869) ; Collecting Cocoons in Salon (1870) ; Departure of a Herd to the Mountains (1872); Returning to the Farm (1873) ; Grandmother (1875); Walk by the Sea in Provence (1876) ; Faithful Guardian (1877) ; Infant and Lamb (1879) ; Herd in Provence (1880) ; Sheep at the Drinking Place (1882); Corner of the Fold, Sheep on the Mountain (1883).

JOURDY, PAUL, born in Dijon, Dec. 15, 1805, died in Paris, Oct. 28, 1856. History painter, pupil of Lethière and Ingres ; won grand prix de Rome in 1834, and became a painter of merit. Medals : 2d class, 1842 ; 1st class, 1847 ; from 1851 till his death he was president of the central committee of artists in Paris. Works : Homer chanting his Verses (1834) ; Eve Tempted (1836); Girl fastening her Earring (1839), King of Holland ; Prometheus Chained (1842), Dijon Museum ; Christ with the Doctors (1843), Public School, Bourges ; Baptism of Christ (1846), Church of the White Friars, Paris ; Good Samaritan (1847), bought by State ; Seven Sacraments (1850, fresco), Church of St. Elizabeth, Paris ; Woman Bathing (1852); Joys of Peace (1857); Achilles and Scamander, Theseus recognized by his Father, Dijon Museum ; Portrait of Nicolas Malebranche, Versailles Museum.—Bellier, i. 841.

JOUVENET, JEAN, born at Rouen, April, 1644, died in Paris, April 5, 1717. French school ; history painter, son and pupil of Laurent Jouvenet (1609–81), completed his education in Paris, where he was sent at seventeen, and took Poussin for his model. His picture of Moses striking the Rock won for him the favour and good offices of Lebrun. He became a member of the Academy in 1675, professor in 1681, director in 1705, and rector in 1707. In his old age, having lost the use of his right arm by palsy, he painted the *Magnificat*, now in Notre Dame, with his left hand. Many of his works have been engraved. Works : Christ healing a Paralytic (1673), Visitation (called Magnificat), Notre Dame ; Esther swooning before Ahasuerus (1675), painted for Academy ; Christ with Mary and Martha, Christ healing the Sick (1689), Miraculous Draught of Fishes (1706), Raising of *Lazarus* (1706), Christ driving out the Money Changers (replicas in Lyons Museum and Schwerin Gallery) (1706), Descent from the Cross (1697), Ascension (1711), Pilgrims of Emmaus, Feast in House of Simon, Extreme Unction, View of High Altar in Notre Dame at Paris, Portrait of Fagon —Physician of Louis XIV., Louvre, Paris ; Pentecost, Versailles Chapel ; Twelve Apostles, Invalides; Isaac blessing Jacob (1692), Presentation (1692), Vision of St. Theresa, St. Cecilia, Death of St. Francis, Apotheosis of St. Luke, Apotheosis of St. John, Annunciation (1685), Ascension (1716), and others, Rouen Museum ; others in Grenoble, Nancy, Toulouse, Caen, Nîmes, Mans, Lille, Reims, Rennes, Orléans, and other provincial galleries; St. Peter healing the Sick, Basle Museum ; Apollo appearing to Priestess, The Virgin bending over the sleeping Infant Christ, Darmstadt Museum; Portraits of Priests (2), Old Pinakothek, Munich ; St. Ann and the Virgin, Uffizi, Florence; Visitation of St. Isabel, Madrid Museum.—Bellier,



i. 843; Ch. Blanc, École française; Jal, 709; Revue des Beaux Arts (1859), 357; Larousse; Mémoires inédits, ii. 23.

JOUY, JOSEPH NICOLAS, born in Paris, Sept. 11, 1809. History and battle painter, pupil of Devéria, Lethière, and Ingres. First painted portraits and then several battle pieces for Versailles ; has also treated religious subjects. Medals : 3d class, 1834 ; 2d class, 1835 ; 1st class, 1839. Works : Portrait of a Young Greek (1833); Combat of Heilsberg (1838), Versailles Mu-

seum ; Grandier's Apology (1839), Bordeaux Museum ; Adoration of the Magi (1843), Préfecture de la Seine, Paris ; Captain Tronçon du Coudray, Battle of Rocroy, Siege of Landau, Battle of Pozzolo, Skirmish of Tirlemont, Capture of Furnes, Assault of Sierk, Surrender of Dunkirk, Versailles Museum ; The Crib (1852) ; Holy Family (1859) ; Beethoven with Peasants, Prayer (1865) ; Inspiration (1868) ; Isaac and Rebekah (1869); Holy Family (1870); Mozart in the Sistine Chapel, Debrey Mill on Montmartre (1879); Virgin and Child (1880).—Bellier, i. 845 ; Larousse.

JOVER, FRANCISCO ; contemporary. History painter, studied in Madrid and Rome; devoted himself specially to fresco painting, which he revived in Spain. Works : Columbus as a Prisoner on board his Ship (1862); Philip II. blessing his Children (1864); Cardinal Ximenes delivering Christians in Oran (1871) ; Treaty of Cambray ; Papal Court and Capuchin Saint.

JOYANT, JULES ROMAIN, born in Paris, Aug. 16, 1803, died there, July 6, 1854. Landscape and architecture painter, pupil of Bidauld, Lethière, and of the architect Huyot. His pictures are well composed and correctly drawn, and the colouring is rich and agreeable. His masterly pen-and-ink sketches are much sought after. Medals : 2d class, 1835 ; Brussels, 1845 ; L. of Honour, 1852. Works : Palace of the Doges in Venice (1835); View of S. M. della Salute in Venice (1835), Nantes Museum ; Ponte Rialto (1841), Amiens Museum ; Campo Vaccino in Rome (1843), Dijon Museum ; Riva dei Schiavoni (1844) ; Old Palace of the Popes at Avignon (1845) ; Square of S. Marco in Venice.—Bellier, i. 845 ; Larousse.

JUAN DE AUSTRIA, DON, *Velasquez*, Madrid Museum ; canvas, H. 6 ft. 7 in. × 4 ft. A buffoon, called Don Juan de Austria, or the Artillerist, standing, looking front ; dress, black jacket, red stockings, and black hat with red feather ; ground strewn with weapons and armour ; through a doorway, the sea and a burning ship. Latest manner. Engraved by Fosseyeux; Allais ; E. Lingée (as portrait of F. Cortes). Etched by F. Goya ; B. Maura ; Rajon.—Curtis, 32 ; Gaz. des B. Arts (1880); xxi. 126 ; Madrazo, 628.

JUAN DE BARBALONGA. See *Vermeyen.*

JUAN DE DIOS, SAN, *Murillo*, Hospital de la Caridad, Seville ; canvas, H. 11 ft. 7 in. × 8 ft. 10 in. The Saint, sinking to his knees under the weight of a half-naked pauper whom he bears on his back, beholds with awe an angel who assists him to rise. Companion to St. *Elizabeth* of Hungary. Painted for La Caridad in 1674, and still in original position. Copy by Dauzats in LouisPhilippe sale.—Curtis, 251 ; Stirling, ii. 855 ; Davies, Murillo, 81, 94.

JUAN, SHIPWRECK OF DON (Naufrage de Don Juan), Eugène *Delacroix*, Louvre, Paris ; canvas, H. 4 ft. 3 in. × 6 ft. 4 in. ; signed, dated 1840. Illustration of Byron's "Don Juan" (Ch. ii. 74–75). Don Juan and his companions in an open boat at sea. Presented to State in 1883 by Mme. Adolphe Moreau, who was once offered 300,000 francs for it. Salon, 1841 ; Exposition Universelle, 1855. Lithographed by Français; engraved by Desmadryl in l'Artiste.—Robaut, Delacroix, 190.

JUBILEO DE LA PORCIUNCULA. See *Francis* of Assisi, St.

JUDAS, KISS OF, Ernest *Hébert*, Luxembourg Museum, Paris ; canvas, H. 8 ft. 4

Payment of Judas, Fra Angelico, Florence Academy.

in. × 6 ft. 1 in. Christ, in the Garden of Gethsemane, surrounded by soldiers, one of whom is ready to seize him, whilst another

holds up his lantern so that the light falls directly on the face which the false disciple is about to kiss, all the surroundings being wrapped in mysterious shadows. Salon of 1853.

JUDAS, PAYMENT OF, Fra *Angelico*, Florence Academy. One of the series of eight panels, containing thirty-five subjects from the life of Christ, formerly on the presses in SS. Annunziata, Florence. Judas receives the money from the high-priest in foreground; in background, six other figures. Kugler (Eastlake), i. 182; Réveil, xiii. 901.

JUDGMENT, LAST. See *Last* Judgment.

JUDGMENT OF PARIS. See *Paris*.

JUDGMENT OF SOLOMON. See *Solomon*.

JUDITH, Cristofano *Allori*, Palazzo Pitti, Florence; canvas, H. 4 ft. 7 in. × 3 ft. 8 in. Scene from apocryphal book of Judith.

Judith, Cristofano Allori, Palazzo Pitti, Florence.

Judith, with the head of Holofernes in one hand and a sword in the other; behind her a servant. Judith is said to represent La Mazzafirra, a beautiful Florentine courtesan who had deserted Allori for a richer lover, the servant, her mother, and the severed head the painter, who thus sought to revenge himself. Allori's masterpiece. Painted for Cardinal Alessandro Orsino. Carried to Paris in 1799; returned in 1815. Several repetitions, best in the Hermitage, St. Petersburg; another in Vienna Museum; study for head of Judith in Rath Museum, Geneva. Engraved by Tardieu; M. Gandolfi; Gio. Cantini; L. A. Claessens; J. Carter; Jazet; J. L. Leronge, and others.—Gal. du Pal. Pitti, i. Pl. 3; Ch. Blanc, École florentine; Filhol, v. Pl. 319; Lasinio, i. Pl. 56; Landon, Musée, vi. Pl. 59; Meyer, Künst. Lex., i. 509; Larousse, ix. 1071.

Judith, Philip van Dyck, Hague Museum.

By Philip van *Dyck*, Hague Museum; wood, H. 11 in. × 12 in.; signed, dated 1726. Figures half-length. Judith, leaning with her right hand on the sword with which she has slain Holofernes, is about to put his head, held in her left hand, into a sack presented by her attendant, an old woman, at left. Passed from Palace of Leeuwarden to cabinet of William V.; carried to Paris by the French. Engraved by C. Normand; H. Guttenberg, in Musée Napoléon.—Landon, Musée, viii. 14.

By Andrea *Mantegna*, Berlin Museum; wood, H. 16 in. × 11 in.; tempera, dated 1488. Judith, standing, followed by her servant bearing head of Holofernes in a charger upon her head. Formerly in Giusti-

niani Gallery. Another Judith by Mantegna in Collection of Earl of Pembroke.—Larousse, ix. 1071.

By *Palma* Vecchio, Uffizi, Florence; canvas, life-size, half-length. With a scimetar in right hand and head of Holofernes in left. Much injured by restoration.—C. & C., N. Italy, ii. 476.

By Girolamo *Romanino*, Berlin Museum; wood, H. 2 ft. 9 in. × 2 ft. 3 in. Judith, half-length, with the head of Holofernes in a charger; her maid looking on, and a soldier in armour asleep. Painted about 1510 (?) From Solly Collection.—C. & C., N. Italy, ii. 370.

By Paolo *Veronese*, Vienna Museum; canvas, H. 3 ft. 6 in. × 3 ft. 1 in. Judith, figure to knees, giving the head of Holofernes to Abra, her black servant, who holds a bag to receive it; in background, tent of Holofernes. Engraved by Passini.—Gal. de Vienne, i. Pl. 42.

JUDITH AND HOLOFERNES (apoc-

Judith and Holofernes, Artemisia Gentileschi, Palazzo Pitti.

ryphal book of Judith), Artemisia *Gentileschi*, Palazzo Pitti, Florence; canvas, H. 3 ft. 3 in. × 2 ft. 7 in. Judith, aided by her servant, is cutting off with a sword the head of Holofernes, who lies upon a couch in his tent.—Rosini, vi. 128.

By *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

By Henri *Regnault*, Marseilles Museum. Judith, on the point of striking Holofernes, who lies in a drunken sleep upon his bed, the upper part of his body nude. Painted in Rome in 1869. Salon, 1869.—Gaz. des B. Arts (1881), xxiv. 94; Moniteur, Aug., 1869; Chaumelin, Art contemporain, 347; Larousse, ix. 1071.

By *Tintoretto*, Madrid Museum. Three pictures: 1. Judith, sword in hand, raising the covering of the bed on which Holofernes is lying; behind her, the servant with a sack. 2. Judith handing the head to the servant. 3. Judith replacing the bed-cover while the servant puts the head into the sack.—Madrazo; Larousse, ix. 1071.

By Horace *Vernet*, Louvre, Paris; canvas, H. 9 ft. 9 in. × 6 ft. 5 in.; signed, dated Rome, 1830. Judith, standing near the bed of Holofernes, is about to strike off his head. Salon, 1831. Collection of Louis Philippe. Formerly in Luxembourg. Study for head of Judith, J. H. Stebbins, New York.—Larousse, ix. 1071.

JUEL, JENS, born at Gamborg, Fünen, May 12, 1745, died in Copenhagen, Dec. 27, 1802. Portrait, landscape, and genre painter, pupil in Hamburg of Gehrmann, then of Copenhagen Academy; won first prize in 1771, went to Rome in 1772, to Paris in 1776, and to Geneva in 1777. Became court-painter in 1783; member of Copenhagen Academy in 1782, its director in 1795–98 and 1800–1. Works: Anointing of David (1771), Portraits of the Engraver Clemens (1776), of Artist and Wife (1791), of the Dwarf Bajocco, of Admiral Risbrick, of Abildgaard's Mother, six other portraits, Painter at Work, Fruits in a Niche, Approaching Storm, Copenhagen Gallery; Landscape, Young Seamstress, Schwerin Gallery; Male Portrait, National Gallery, Christiania; Portraits of Karl Bonet, King

Christian VII. and his Queen, the Poet Klopstock; The Daughters of Consul-General Pingel (1792–94); Family of Raben-Levetzau (1796).—Weilbach, 239.

JUGELET, (JEAN MARIE) AUGUSTE, born at Brest, Aug. 25, 1805, died at Rouen, Oct. 22, 1874. Marine painter, pupil of Gudin; has made many voyages and gained distinction by his marine views. Medals: 3d class, 1836; L. of Honour, 1847. Works: Sunrise at Sea, Bay of Dinan (1831); Environs of Brest (1833); Port of Havre, Honfleur, Mont St. Michel, Cliffs of Étretat (1835); A Fog, Harbour of Conquet (1836); Port of Toulon, Vera Cruz, Saint Jean d'Ulloa (1840); Christ stilling the Tempest (1845); View of Noli, Environs of Dieppe, Dieppe Fishing-Boats (1847); A Storm, Island of Grand Bé, Port of Genoa (1847), bought by State; View of Cannes, Alassio near Nice (1852); Lookout at Koatven, Jetty at Dieppe, Entrance to Portsmouth (1859); Sorceresses, Harvest Festival, Wreck of English Brig Lord Gough at Dieppe, Wreck of Sloop Goole (1861); Environs of Finale (1863); Marine, Study of a Tree (1864); Tidal Wave at Caudebec, Desert (1865); Cannes, Storm on Channel Coast (1868); Entrance to Brest, Environs of Plougastel (1869); Fight of the Arethusa with the Belle Poule, Versailles Museum; Port of Havre, Sea View (1870).—Bellier, i. 846; Larousse.

JUGLARIS, TOMMASO, born at Moncalieri, Piedmont, in 1845. Genre and portrait painter; pupil of Turin Academy under Morgari, then in Paris, whither he went in 1871, of Couture; accepted, in 1879, the position as artistic director offered him by Prang & Co., in Boston, but resigned it after six months to practise his art independently, and in 1882 was made professor at the Boston Academy. Works: Offering to the Lares (1878); Promenade in Venice in 16th Century (1879); The Invasion—prehistoric scene (1880).—Gazetta del Popolo (1885), iii. 12.

JUILLERAT, CLOTILDE (née Gérard), born in Lyons, Nov. 14, 1806. Genre and portrait painter, pupil of P. Delaroche. Has painted many highly successful portraits. Medals: 3d class, 1834; 2d class, 1836; 1st class, 1841. Works: Beggar and Sleeping Child (1836); St. Elizabeth of Hungary picking up a Little Beggar (1841); Anne of Austria dressing St. Theresa d'Avila, The Widow Scarron, Child Dreaming (1846); Portraits of Marquise de Castel-Bajac, Duc de la Rochefoucald, and others.—Bellier, i. 847; Larousse.

JULIAN THE APOSTATE, Edward *Armitage*, Liverpool Art Gallery; canvas. The emperor, presiding at a conference of sectarians, is seated at the end of a table, surrounded by his pagan courtiers, listening with an attentive and judicial air to the disputes of the eager Christians before him. Royal Academy, 1874; purchased for £1,500 by A. W. Bennett, who presented it to Art Gallery.—Art Journal (1875), 250, 373.

Hospitality of St. Julian, Cristofano Allori, Palazzo Pitti, Florence.

JULIAN, ST., HOSPITALITY OF, Cristofano *Allori*, Palazzo Pitti, Florence; canvas, H. 8 ft. 6 in. × 6 ft. 6 in. St. Julian,

who had built a hospital on the banks of a dangerous river, in expiation of his involuntary crime of slaying his parents, gives hospitality to a leper, who is landed from a boat; in background, his wife, at the door of the hospital, gives bread to the poor. Scarcely had Julian put the stranger into his own bed when the sick man became radiant with light, and, informing his benefactor that his crime was forgiven, disappeared. Acquired by Ferdinand II. in 1653; carried to Paris in 1799; returned in 1815. Engraved by L. Martelli Faentino; F. Gregori; G. R. Le Villain; G. B. Gatti.—Gal. du Pal. Pitti, iv. Pl. 5; Landon, Musée, xiii. Pl. 7; Etruria Pittrice, ii. 72; Wicar, 4.

JULIEN DE PARME. See *Julien*, Simon.

JULIEN, SIMON, born at Toulon, Oct. 28, 1735, died in Paris, Feb. 23, 1800. Genre painter, pupil of Dandré-Bardon, Carle Van Loo, and Natoire. When he joined Natoire's school the pupils of the other masters called him Julien the Apostate. He afterwards styled himself Julien de Parme, after his patron the Duke of Parma. His best works are: Jupiter sleeping in Juno's Arms, Aurora leaving Tithonus, St. Anthony in Ecstasy, Triumph of Aurelian (1783), and Portrait of Himself (1789), Toulon Museum.—Bellier, i. 849; Gaz. des B. Arts (1866), xxi. 397; Larousse.

JULIUS II., POPE, portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 3 ft. 3 in. ×2 ft. 8 in. Nearly full face, with full white beard and moustaches, seated in an arm-chair, with a handkerchief in his right hand. Julius II. (1503–13), previously Cardinal della Rovere, began present Church of St. Peter, Rome. Painted in Rome about 1511 or 1512, formerly in S. M. del Popolo, Rome; carried to Paris in 1799; returned in 1815. Replica in National Gallery, London, purchased in 1824 with Angerstein Collection; another in the Uffizi, which came with Victoria della Rovere, when she married Ferdinand II. de' Medici. Passavant thinks the Pitti picture the original, but now many connoisseurs pronounce in favour of the one in the Uffizi. Cartoon in Palazzo Corsini, Florence. Engraved by Daverio; G. Ghisi.—Vasari, ed. Mil., iv. 338; Müntz, 386; Passavant, ii. 93; Gal. du Pal. Pitti, i. Pl. 91; Filhol, i. Pl. 65; Springer, 191.

JUNCKER, JUSTUS, born at Mentz in 1703, died at Frankfort in 1767. German school; still-life, portrait, genre, and landscape painter, pupil at Frankfort of Hugo Schlegel; subsequently formed himself after Thomas Wyck, De Heem, and Van Huysum; worked some time in London, and settled at Frankfort in 1726. Works: Breakfast (2), Carlsruhe Gallery; Scholar in his Study, Artist at his Easel, Old Man Reading, Kitchen-pieces (3), Cassel Gallery; Fruit-pieces (3), Darmstadt Museum; Scholar in his Study (1754), Städel Gallery, Frankfort; Calm Sea with Vessels and many Figures, Stuttgart Gallery.

JUNDT, GUSTAVE, born at Strasburg, June 21, 1830, died May 14, 1884. Genre painter and caricaturist, pupil of Guérin, Drolling, and Biennourry. A clever and faithful delineator of Alsatian peasant life. First exhibited in Salon of 1856. Medals: 1868; 3d class, 1873; L. of Honour, 1880. Works: Village Festival (1856); Near a Fountain; Alpine Strawberries; Mayflowers; Marguerites; Church-Time (1868); Rainy Weather in the Swiss Oberland, St. Anne's Money, Returning from the Pilgrimage (1874); Cutting Hair at a Fair in Auvergne (1876); Sunday Morning; Time for the Wedding; Billets of Wood, Philosopher's Walk at Monaco (1879); Returning from the Wedding, The Gleaner (1880); Returning, Nice surprised by Snow (1881); Aurora, Twilight (1882); The First Rays, In the Woods (1883).—Ménard, L'Art en Alsace-Lorraine; Meyer, Conv. Lex., xviii. 531; Kunst-Chronik, xix. 551.

JUNGHEIM, KARL, born at Düsseldorf, Feb. 6, 1830, died there, June 6, 1886. Landscape painter, pupil of Schirmer and Schadow; travelled in the Tyrolese and

Swiss Alps and Italy. Medals in Paris, Vienna, and Philadelphia. Works: Landscape with Stag-Hunt; Waterfall in Tyrol; Uri-Rotstock on Vierwaldstätter Lake; Lauterbrunn Valley; Wallenstädter Lake; Evening on Brienz Lake; The Wetterhorn; Reichenbach Falls near Meiringen; Evening Landscape in Salzburg; Gosau Lake; Jacobi Garden near Düsseldorf; Sorrento (1872), Kunsthalle, Hamburg; Capri, Königsee and the Watzmann.—Müller, 288.

JUNKER, HERMANN, born in Frankfort in 1838. Genre painter, pupil of Städel Institute under Jacob Becker and Steinle, then in 1860 of K. Hausmann, and in 1862–64 studied in Paris and Amsterdam. Works: Auerbach Cellar in Leipsic; Artist's Pilgrimage; Old Maid; Committee of Examiners (1865); Poetry and Prose (1867); Proclamation of Peace of Versailles (1871); Cycle of twelve Scenes from Goethe's Life.—Müller, 289.

JUNO AND HERCULES, *Giulio* Romano, Bridgewater House, London. Juno, awaking, snatches the infant Hercules from her breast; background, a landscape, with boys and satyrs. Remarkably clear and warm in colouring. Orleans Gallery; bought by Duke of Bridgewater for £300.—Waagen, Treasures, ii. 29.

JUNO NURSING HERCULES. See *Milky* Way.

JUPITER, ancient picture. See *Zeuxis.*

JUPITER AND ANTIOPE, Anton van *Dyck*, Munich Gallery. The nymph asleep upon a bank beneath a drapery which Cupids are suspending from trees; Jupiter, in form of a satyr, bending on one knee, is raising the covering from her bosom. Formerly in Düsseldorf Gallery. Replica, Earl of Coventry. Engraved by Van Kessel; Soutman; Van der Steen; Val. Green; Ch. de Méchal.—Munich Gal., Pl. 22; Smith, iii. 23; ix. 397; Guiffrey, 253.

By *Titian*, Louvre; canvas, H. 6 ft. 5 in. × 12 ft. 7 in. Antiope, nearly nude, asleep on a bed of skins under a tree; Jupiter, as a satyr, lifts the drapery from her form, while Cupid aims an arrow at him from a branch above; at left, sylvan gods and goddesses engaged in sport or conversation; in the distance, a huntsman hastens with his dogs toward a glade where a stag is brought to bay. Painted about 1562 for Philip II. of Spain; called in Spain the Venus del Pardo, from the Palace of Pardo, near Madrid, where it was injured in the fire of 1608; given to Charles Stuart when in Spain; bought by Jabach at sale of the King's collection in London (1650–51) for £600, and sold to Cardinal Mazarin, from whose heirs it passed to Louis XIV. Injured by cleaning in the Louvre in 1661, afterwards restored by Antoine Coypel; again restored and transferred to new canvas in 1829. Engraved by Baron and by Corneille.—C. & C., Titian, ii. 317; Cab. Crozat, ii. Pl. 143; Klas. der Malerei, i. Pl. 61; Mündler, 208; Villot, Cat. Louvre.

JUPITER AND CALLISTO, *Rubens*, Cassel Gallery; canvas, H. 4 ft. × 5 ft. 10 in.; signed. Jupiter, under the assumed form of Diana, is bending on one knee beside the nymph, who is seated on the ground, with her right hand on a quiver.—Smith, ix. 324.

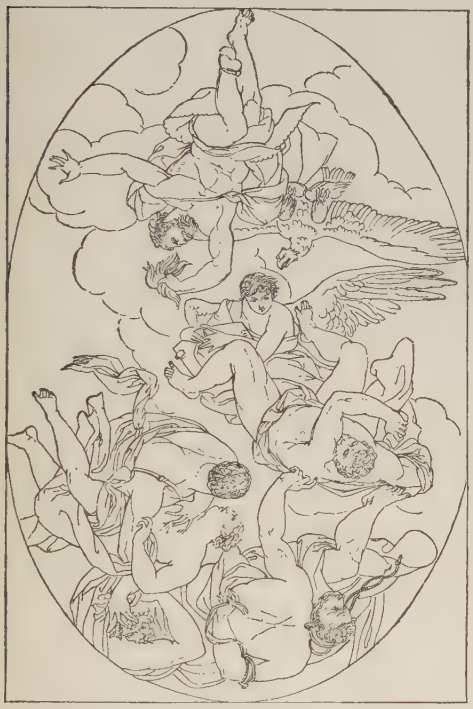
JUPITER DESTROYING CRIMES, Paolo *Veronese*, Louvre; canvas, oval, H. 18 ft. 5 in. × 10 ft. 10 in. Rebellion, Treason, Luxury, and Peculation, crimes punished by the Council of Ten, falling overturned at the sight of Jupiter, armed with thunderbolts, descending from Olympus on his eagle; below the god, a genius with outstretched wings holds in one hand the book of laws and in the other a whip with which he scourges the Crimes. Painted for the ceiling of the Hall of the Council of Ten, Palazzo Ducale, Venice; carried to France in 1797; in Musée Napoléon until 1810, when it was placed in the ceiling of the bed-chamber of Louis XIV. at Versailles; removed in 1858 to Louvre. Engraved by Maccham (1593).—Landon, Musée, xiii. Pl. 58; Cat. Louvre; Ridolfi, Marav., ii. 23.

JUPITER AND DANAE. See *Danaë.*

JUPITER AND EUROPA. See *Europa*, Rape of.

JUPITER AND GANYMEDE. See *Ganymede*.

JUPITER, INFANCY OF, *Giulio Romano*, National Gallery, London; wood, H. 3 ft. 5 in. × 5 ft. 9 in. Sleeping infant in a cradle, attended by three women, on a small verdant island, on the further side of which are two groups of musicians (the Curetes). Formerly in the Orleans Gallery, then in that of Lord Northwick at Cheltenham, whence purchased in 1859. The landscape is possibly by Giambattista Dossi.—Cat. Nat. Gal.



Jupiter destroying Crimes, Paolo Veronese, Louvre.

JUPITER AND IO, *Correggio*, Vienna Museum; canvas, H. 5 ft. 1 in. × 2 ft. 3 in. Io, nude, sitting on a little hill, is embraced by Jupiter in a cloud; in lower corner, a hind's head drinking from a stream. Painted about 1530–32 (?) for Emperor Charles V. (?). Passed from Spain to Milan, where it belonged to the sculptor Leone Leoni, whose son Pompeo sold it to Rodolph II.; was taken to Vienna, and thus escaped the fate of the Leda and the Danaë. Old copy in the Berlin Museum; mutilated when in the Orleans collection, like the *Leda*, by Louis the Pious, and passed with it to Berlin. Engraving of the Vienna original by G. Duchange (1705), by Bartolozzi, Van der Steen, Mayer, H. Cramer, Réveil, J. Johnson. Berlin copy engraved by Desrochers. —Meyer, Correggio, 344, 489; Künst. Lex., i. 439; Landon, Œuvres, viii. Pl. 62; Larousse, ix. 777; Réveil, xii. 817.

By Andrea *Schiavone*, Hermitage, St. Petersburg.

JUPITER AND LEDA. See *Leda*.

JUSTA AND RUFINA, SS., *Murillo*, Seville Museum; canvas, H. 6 ft. 9 in. × 5 ft. 11 in. Standing, looking front, holding between them a model of the Giralda, as it was before the Christian alterations; each

Jupiter and Io, Correggio, Vienna Museum.

has a palm in left hand; in front, vases lying on ground. Painted about 1676 for high altar of Church of Capuchin Convent, Seville. Companion to SS. Leandro and

Bonaventura. Lithographed by Geoffroy.—Curtis, 258.

JUSTA, ST., *Murillo*, Stafford House, London; H. 3 ft. ×2 ft. 2 in. Half-length, in yellow robe and blue mantle, standing three-quarters right, looking up. Companion to St. *Rufina* (Stafford House). Probably from Altamira sale (1827), £325 10s., though Lord Gower thinks the two belonged to Marshal Soult. Engraved by Blanchard, père.—Curtis, 257; Gower, Hist. Gal. of England.

JUSTICE, *Raphael*, Camera della Segnatura, Vatican; fresco, medallion on ceiling. Female figure, crowned with diadem, holds sword in right hand and scales in left. Painted in 1512. Engraved by R. Morghen, and others.—Müntz, 311, 316, 350.

Martyrdom of St. Justina, Paolo Veronese, S. Giustina, Padua.

JUSTICE AND VENGEANCE, Pierre Paul *Prud'hon*, Louvre, Paris; canvas, H. 8 ft. ×9 ft. 6 in.; signed, dated 1808. At left, in a rocky desert place, lighted by the moon, a man, poniard in hand, flees from his victim, a young man whose dead body, nude, is stretched on the ground; above, flying, are Vengeance, with a torch, ready to seize the murderer, and Justice, with the sword and scales. Painted for the Palais de Justice; afterwards in Luxembourg; placed in Louvre in 1826. Copy by Géricault in Louvre. Engraved by Roger, Hocquart, A. Gelée.—Villot, Cat. Louvre.

JUSTINA, ST., *Moretto*, Vienna Museum; wood, H. 6 ft. 3 in. ×4 ft. 5 in. St. Justina standing, palm in hand, with unicorn by her side as emblem of chastity; at the right, a knight kneeling; background, picturesque landscape, a city and mountains. Painted about 1535; long in Hofburg, Innspruck, whence taken in 1662 to Castle of Ambras and afterwards to Vienna. Long attributed to Pordenone.—C. & C., N. Italy, ii. 404.

JUSTINA, ST., MARTYRDOM OF, Paolo *Veronese*, S. Giustina, Padua; canvas. St. Justina of Padua, accused of being a Christian, is put to death by order of the Emperor Maximian. She is kneeling with outstretched arms while the executioner, standing behind, thrusts his sword into her bosom; two other standing figures at right and two at left. Painted about 1568. Replica in the Uffizi, Florence. Engraved by Agos. Carracci (1582); Lasinio.—Lasinio, Gal. de Florence, i. Pl. 47; Bartsch, xviii. 78; Soc. Ed. & Paris, Gal di Firenze, Pl. 73; Ridolfi, Marav., ii. 32.

JUSTINIAN PROMULGATING THE PANDECTS, *Raphael*, Camera della Segnatura, Vatican; fresco, left of window. The emperor in a purple mantle, seated, giving the books to Tribonianus, kneeling; behind the throne, six jurists, two of whom, Theophilus and Dorotheus, hold the books of the new Institutions and the Constitutions. Illustrates the consecration of Civil Law; companion piece to *Gregory* promulgating

the Decretals. Painted in 1511. Engraved by Fr. Aquila, Fr. Giangiacomo.—Passavant, ii. 87; Müntz, 311, 344; Vasari, ed. Mil., iv. 337.

Justinian promulgating the Pandects, Raphael, Vatican.

JUSTUS or JODOCUS OF GHENT, latter half of 15th century. Flemish school. Supposed by some to be identical with Justus de Allamagna or Giusto d'Alemania, who painted an Annunciation of the Virgin in the Convent of S. M. di Castello, Genoa, in 1451, but there is little if any evidence of it. Justus of Ghent, a contemporary of Van der Goes and of Van der Meire, and perhaps pupil of Hubert Van Eyck, was called to Urbino by Duke Federigo di Montefeltro to paint the portrait of his duchess, and to decorate his library. In 1470–74 he painted the *Last* Supper, an altarpiece for S. Agata, Urbino, now in the Town Gallery. In the Palazzo Barberini, Rome, and in the Louvre, are a series of panels representing poets, philosophers, etc., supposed to be the decorations of the library at Urbino. If Justus painted them, he tempered in his later work the harshness of the Flemish style with Italian breadth and freedom. Works attributed to him: The Last Judgment, Church of S. Maria, Dantzic; The Nativity, Benediction of the Holy Sacrament, Antwerp Museum.—Allgem. d. Biogr., viii. 574; C. & C., Flemish Painters, 171; Dohme, 1i.; Förster, Denkmale, xliii. 9; Kugler (Crowe), i. 89; Wauters, Peinture flamande, 76.

JUTZ, KARL, born at Windschlag, Baden; contemporary. Animal painter, studied in Munich and Düsseldorf; paints small domestic animals, fowls, and insects with microscopic minuteness and much humour. Lives in Düsseldorf. Works: Chickens and Ducks; Chickens and Peacock; Chicken Yard; June-Bug Hunt; At Place of Execution; Much Ado about Nothing; Chickens in Rainy Weather; Poultry in a Stable, Weimar Museum.—Müller, 289.

JUVENEL (Jouvenel), PAUL, born in Nuremberg in 1574, died at Pressburg, Hungary, in 1643. German school; history and portrait painter, son and pupil of Nicolaus Juvenal (died at Nuremberg, 1597), then of Adam Elsheimer in Frankfort. He excelled in perspective; decorated the ceilings of several houses in Nuremberg, and was a tolerable copyist of Dürer's works. In 1638 he went to Vienna, and afterwards settled at Pressburg. His three sons and a daughter were artists of repute. Works: Ceiling-panels, Portraits of Ferdinand II., Matthias, Rudolph I. & II., Town Hall, Nuremberg; Copy of Dürer's Ascension of Virgin, Frankfort Gallery.—Allgem. d. Biogr., xiv. 762; Kugler (Crowe), ii. 524.

KAAZ, KARL LUDWIG, born in Carlsruhe or Pforzheim in 1776, died in Dresden, July 14, 1810. Landscape painter, pupil of Stuttgart Academy under Johann Müller; went in 1796 to Dresden, and studied in Italy in 1801–04. Works: Morning Landscape; Two Horsemen riding toward a Castle; Tivoli; View from Dresden; Ideal Landscape (after Claude Lorrain), Carlsruhe Gal.—Allgem. d. Biogr., xiv. 778.

KABEL (Cabel), ADRIAAN VAN DER, born at Ryswick, near The Hague, in 1621,

died at Lyons in 1695. Dutch school; landscape and marine painter, pupil of Jan van Goyen; is said to have changed his real name, Touw (rope), into Kabel; studied in Rome, and shows in his pictures the style of the Carracci, Salvator Rosa, and other Italian masters. Works: Treeless Country with Horseman and Woman (1652), Old Pinakothek, Munich; Landscape with Peasants (?), Germanic Museum, Nuremberg; others in Aix Museum.—Immerzeel, ii. 94.

KADLIK (Tkadlik), FRANZ, born in Prague, Nov. 23, 1786, died there, Jan. 16, 1840. History painter, pupil of the Prague Academy under Bergler, where, besides several other prizes, he won the grand prize in 1815; went in 1817 to Vienna, where he was influenced by Franz Caucig, and in 1825 to Rome, after which he painted religious subjects only. Returned to Vienna in 1832, and in 1836 became director of the Prague Academy. Works: Hagar in the Desert (1815); Infant Christ Praying; Return of St. Adalbert to Bohemia, Prague Gallery; Noah's Sacrifice, Departure of Tobias, Nativity, Enyo (1825), Harrach Gallery, Vienna; St. Paul's Farewell of Miletus, St. Luke painting the Virgin, Vienna Museum; Pietà; Death of St. Rosalia; Guardian Angel; St. Ludmilla at Mass; Conversion of Paul; Calling of Peter; St. John in the Desert, Czernin Gallery, Vienna; Portrait of Francis I.; of the Slavophile Dobrowsky, Prague Museum.—Allgem. d. Biogr., xiv. 785; Cotta's Kunstbl. (1829), 40.

KAEMMERER, FREDERIK HENDRIK, born at Ghent; contemporary. Landscape and genre painter, pupil in Paris of Gérôme. Medal, 3d class, Paris Salon, 1874. Studio in Paris. Works: Offering to the Lares, Distraction (1869); Incroyables (1870), Wm. H. Vanderbilt Collection, New York; Dispute (1872), Wm. Rockefeller, ib.; The Quarrel (1873),

Frank Work, ib. (J. S. Jenkins Collection, Baltimore, $2,675); Coast of Scheveningen (1874), Corcoran Gallery, Washington; Winter-Day in Holland (1875); Game of Croquet (1877); Baptism under the Directory (1878), J. J. Astor, New York; *Wedding* under the Directory (1879), Jay Gould, ib.; Portrait of the Marquise (1879); Ascension Day in the Year VIII. (1880); Under the Arch (1882); Charlatan (1883); The Swing (1884), S. P. Avery, New York; Autumn Evening (1885); Toast to the Bride (Morgan Sale, 1886), Charles Crocker, San Francisco; Sleigh Ride (Seney Sale, 1885), Mr. Coe, New York; Adam and Eve, H. M. Johnston, Brooklyn; Mandolin Player, H. Nathan, New York; Mating, F. C. Lawrence, ib. (J. Abner Harper Sale, 1880, $1,300); Autumn on Terrace of the Tuileries, David Jones Collection, ib. (M. S. Latham Sale, 1878, $1,125); Lover's Telegraph, Frank P. Osborn, ib.

T.H. KAEMMERER

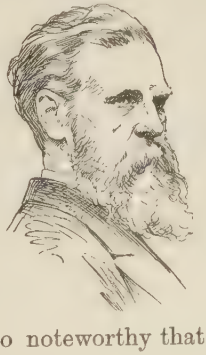
KAGER, (JOHANN) MATTHIAS, born in Munich in 1566, died in Augsburg in 1634. German school; history painter, studied in Munich and in Rome. After his return to Munich he became court-painter to the Elector Maximilian of Bavaria, but soon removed to Augsburg, where he was afterwards elected burgomaster. Painted in fresco, oil, and water-colour in a stiff but expressive style; was also an engraver and an architect. Works: Adoration of Shepherds, Augsburg Cathedral; Last Judgment, City Hall, Augsburg; Finding of the Cross, Church of our Lady, Munich; St. Andrew, St. Martin's Church, Landshut; St. John preaching in the Desert, Germanic Museum, Nuremberg; David and Abigail, Vienna Museum. — Allgem. d. Biogr., xiv. 794; Andresen, D. Peintre-Graveur, iv. 351.

KAISER, ERNST, born at Rain, Bavaria, July 20, 1803, died in Munich, Dec. 26, 1865. Landscape painter, pupil of his father, a still-life painter, then from 1822 at the Munich

Academy. Studied nature in the Tyrol and the Bavarian Alps. Works: The Hintersee near Berchtesgaden (1835–40), Königsberg Museum; View in Bavarian Alps (1842), New Pinakothek, Munich; Königsee; Hintersee and Obersee near Berchtesgaden (1858); At the Kochelsee, Darmstadt Museum; View at the Untersberg, Schack Gallery, Munich.—Allgem. d. Biogr., xv. 6; Kunstbl. (1851), 80; (1857), 218; Kunst-Chronik, i. 3; Vincenz Müller, Handbuch f. München (1845), 144.

KAISER, FRIEDRICH, born at Lörrach, Baden, Jan. 21, 1815. History and battle painter, was first a lithographer; went to Paris, where Horace Vernet's battle-pieces inspired him to take up the same line of art; studied several years in Munich, in 1848 went to Carlsruhe, and in 1850 settled in Berlin. Painted also biblical scenes of elevated composition and fine colouring. Works: Storming of Corfù; Surprise of Conradin at Tagliacozzo (1863); Wounding of Prince Frederic Charles at Wiesenthal; Bivouac before Düppel (1864); Attack of Prussian Hussars; Emperor William inspecting Artillery-position before Paris (1879); Christ and the Samaritan Woman; Margrave Louis of Baden's Victory over the Turks at Szlankament in 1691, Carlsruhe Gallery.—Dioskuren (1866); Christl. Kunstbl. (1867); Meyer, Conv. Lex., xvii. 485; Müller, 289; Rosenberg, Berl. Malersch., 293.

KALCKREUTH, STANISLAUS VON, Count, born at Kozmin, Posen, Dec. 24, 1821. Landscape painter, pupil in Potsdam of Gustav Wegener, then in Berlin of Krause, and in 1846–47 of Düsseldorf Academy under Schirmer, in whose studio he worked until the latter's removal to Carlsruhe in 1854.



His first pictures were so noteworthy that the King of Prussia nominated him professor. Was director of the newly founded Art School at Weimar in 1860–76; visited Styria, Tyrol, Switzerland, Savoy, Italy, and the Pyrenees, and since 1876 has lived at Kreuznach. Member of Berlin, Amsterdam (1852), and Rotterdam Academies. Medals, Berlin (2, 1868), Vienna (1873), and Bordeaux. Works: Monastery of San Giovanni on Lake Como, Obersee near Berchtesgaden, Hintersee, View on the Aar, Morning Landscape in Tyrol (1849–52); Lac de Gaube (1858), Königsberg Museum; The Wetterhorn, Stettin Museum; Canigai Valley (1856), National Gallery, Berlin; Castle of the Holy Grail, View of Pau (1863); View near Turin; Lac d'Oo and Monastery Las Casas; View near Bonn; Rhine Valley near Ragatz; Lake of Wallenstädt; Rocky Landscape (1869); Rosenlaui Glacier (1878), National Gallery, Berlin; Views in Illier Valley; Series of 25 Landscapes, Orangery near Potsdam. His son Leopold is a clever genre and landscape painter, and, since 1885, professor at the Art School in Weimar. Among his works are: Funeral at Dachau (1883); Children at Tombstone of a Saint (1884).—Jordan (1885), ii. 111; Kunstblatt (1851), 126; (1855), 191; (1856), 408; (1858), 57; Kunst-Chronik, xviii. 545; Müller, 290.

KALF, WILLEM, born in Amsterdam before 1630, died there, July 31, 1693. Dutch school; still-life painter, pupil of Hendrik Pot; painted fruits, flowers, and vessels most truthfully and with fine colouring. Excellent arrangement of subjects is pleasing; great success in rendering the lustre of metal, crystal, and mother-of-pearl. Occasionally painted genre subjects, especially kitchen scenes. Works: Hut Interior, Still Life, Louvre; Costly Vessels, Amsterdam Museum; Interior with Peasants, Rotterdam Museum; Still Life,

Berlin Museum; do. (1643), Städel Institute, Frankfort; do. (1644), Warwick Castle; do. in Museums of Berlin, Darmstadt, Dresden (1661), Gotha, Stuttgart, and Weimar (1680); in Galleries of Copenhagen and Schwerin (1658 and two of 1663); Barn Interior, Carlsruhe Gallery; Still Life (1658), and Cottage Interiors (2), Hermitage, St. Petersburg; Interior of a Dutch School, Metropolitan Museum, New York; Kitchen Utensils, Historical Society, ib.—Ch. Blanc, École hollandaise; Bode, Studien, 229, 616; Burger, ii. 270.

W. KALF 1663

KALKAR, HANS VON, 16th century, born at Kalkar, Westphalia, about 1510, died in Naples about 1546. Venetian school. Real name Johann Stephan, or Stevens, called by Vasari, Giovanni di Kalkar, or Giovanni Fiamingo (the Fleming). Went early to Italy, studied in Venice in 1536–37 under Titian, and was one of his most successful imitators. At a later period he imitated Raphael with equal skill. Afterwards went to Naples, where Vasari knew him in 1545. The Nativity, which was owned by Rubens, who carried it with him on all his travels, and afterwards at Prague, is now in the Vienna Museum. Works: Male Portrait (1540), Louvre; do. (1533), Berlin Museum; Male Portrait, Vienna Museum.—Allgem. d. Biogr., xiii. 692; Ch. Blanc, École vénitienne; Brockhaus, iii. 830; C. & C., Flemish Painters, 317, 358; Kugler (Crowe), i. 266; Wolff, Die Nikolai Pfarrkirche zu Calcar, 20; Zeitschr. f. b. K., xi. 375.

KALRAAT, BAREND VAN, born at Dordrecht, Aug. 28, 1650, died there in 1721 (?). Landscape and figure painter, brother of, and first instructed by, Abraham Kalraat (figure and fruit painter, 1643–99), then pupil of Aelbert Cuyp, whose style he followed at first, but adopted afterwards that of Herman Saft-Leven, and painted cabinet pictures of Rhine views. A Cow Stable, by him, is in the Schwerin Gallery, and a Mountainous Landscape in the Liechtenstein Gallery, Vienna.—Immerzeel, ii. 95; Kramm, iii. 834.

KALTENMOSER, KASPAR, born at Horb, Würtemberg, Dec. 25, 1806, died in Munich, March 7, 1867. Genre painter and lithographer, pupil of the Munich Academy in 1830, but formed himself principally through study of nature in the Bavarian and Tyrolese Alps, Switzerland, and Istria (1843). Many of his views in the Black Forest are in America. Works: Landscape with Peasant's House (1831); Tyrolese Family by the Wayside (1832); Zillerthal Peasants Dancing (1833), Munich Art Union; Hunter's Family (1834); Gypsy Fortune-Teller (1835); Love Declaration of a Peasant Boy (1835); Scene in Suabian Cottage; Gypsies, Suabian Peasant Woman with Child (1836); Suabian Girl, Christmas Eve (1837); Marriage Contract (1838), Taxis Gallery, Ratisbon; Return from Pilgrimage (1839); Zither Players in a Tavern (1840); Target Shooting in Upper Bavaria (1841), Kunsthalle, Hamburg; Tavern Life in Meran (1842); From a Tyrolese Inn (1844); Peasant House in Black Forest (1845), Munich Art Union; Three Domestic Scenes from Black Forest (1846); Italian Family Scene (1847); Fair in Black Forest (1848); Bridal Couple at the Parson's (1849); Family in Istria (1850); Suabian Girls Spinning (1851); Domestic Scene in Istria (1854); Fruit Vender of Servola (1856); Despised Love-Gift (1857); Embroideress from Appenzell (1858); Suabian Family (1861); Painters Kirner and Kaltenmoser among Peasants (1861); Suabian Tavern Scene (1864); Domestic Scene (1866); Trap Vender (1867).—Allgem. d. Biogr., xv. 46; Cotta's Kunstbl. (1843), 367; (1848), 219; D. Kunstbl. (1856), 444; Kunst-Chronik, ii. 103; Förster, v. 196; Raczynski, ii. 401.

KALTENMOSER, MAX, born in Munich, Dec. 1, 1842. Genre painter, son of Kaspar, pupil of Munich Academy under

Philip Foltz and Ramberg; travelled in Suabia and the Tyrol, and spent the winter of 1869–70 in Nice. Works: Grandmother's Admonition, The Foundling (1867); Birthday (1868); Dice-Players (1873); Good-Morning, Papa! (1874); Leisure Hour; Noon-Day Rest; Country Life (1878); Improvised Bowling-Alley, Preparations for Procession.—Müller, 290.

KAMECKE, OTTO (WERNER HENNING) VON, born at Stolp, Pomerania, in 1829. Landscape painter, studied first from nature at Rome in 1860–62, then at the Weimar Art School under Böcklin and Michaelis; next under Kalckreuth, and afterwards visited the Tyrol, Switzerland, and North Italy. Lives in Berlin. Works: Valley near Berchtesgaden; Königsee; Vierwaldstätter Lake; The Wetterhorn; Italian Landscape; Thuringian Landscape; Wengern-Scheideck; Campagna; Glacier Landscape; View in Lauterbrunn Valley; View from Bernina Pass; Glacier des Bois; View on Lake Garda; Rosegg Glacier; Gosau Lake; St. Gotthard Road, National Gallery, Berlin; View on St. Gotthard, Dresden Museum.—Meyer, Conv. Lex., xvii. 487; Müller, 291.

KANDLER, WILHELM, born at Kratzau, Bohemia, Feb. 28, 1816. History painter, pupil of Prague Academy under Kadlik, then under Ruben; went to Rome in 1843, and returned in 1850. Works: Duke Spitignew's Judgment; Four Scenes from Life of Christ (1840); St. George; Sermon of Jonah; Discovery of Springs at Carlsbad (1849); Jacques de Molay's Defence of the Knights Templars; Wall-Paintings in Castle Chapel at Reichstadt; Frescos in Imperial Chapel at Prague.—Cotta's Kunstbl. (1846), 123; D. Kunstbl. (1850), 248; Müller, 291; Wurzbach, x. 429.

KANNENGIESSER, GEORG, born at Neustrelitz, Mecklenburg, in 1814. History painter, pupil of Berlin Academy under Ternite and Blechen, then in 1834–41 of Düsseldorf Academy under Sohn; was in 1842 at Munich, and then travelled three years in Italy, Sicily, and Greece. After his return he was made professor in 1846, and instructor of the Grand Duchess. Was in Rome and Paris in 1854–55. Works: Thisbe; Rinaldo and Armida; Death of Cleopatra; Sleeping Bacchante; View of Athens; Coliseum in Rome; View of Palermo; Queen Louise of Prussia; Entombment; Ecce Homo; Portraits of Grand Ducal Family of Mecklenburg. — Christl. Kunstbl. (1869); Müller, 291.

KANOLDT, EDMUND (FRIEDRICH), born at Grossrudestedt, Saxe-Weimar, March 13, 1845. Landscape painter, pupil of Weimar Art-School under Preller; went in 1869 to Rome, where he was influenced by Franz Dreber; settled in Carlsruhe, where Ferdinand Keller greatly influenced his further development. Works: Giant's Grave in Rügen; Canossa; The Kyffhäuser; Ulysses hunting Goats, Weimar Museum; Iphigenia by the Sea; Eight Pictures from Myth of Cupid and Psyche; Cassandra and Antigone; Sabine Landscape (1873); Sappho (1880); Iphigenia in Tauris (1881); Hero in a Landscape (1884).—Müller, 292; Leixner, Mod. K., ii. 116; Meyer, Conv. Lex., xxi. 490; Illustr. Zeitg. (1881), i. 130; ii. 549; Zeitschr. f. b. K., xx. 76.

KAPELLER, JOSEF ANTON, born at Imst, Tyrol, Feb. 22, 1761, died by suicide at Gratz, Styria, in 1806. History and portrait painter, son of a painter; pupil of Johann Jacob Zeiler, at Reute, then of Vienna Academy under Füger and Maurer, where he won the first prize in 1786; lived at Warsaw in 1787–94 as instructor in the family of Prince Jablonowski, and after his return successively at Imst, Innsbruck, Klagenfurt, Vienna and Gratz. Painted also excellent miniatures. Works: Sleeping Faun (1786); Portrait of Kosciuszko (about 1790); do. of Field-Marshal Laudon; Portrait of Wallenstein (copy after Van Dyck), Ferdinandeum, Innsbruck.—Nagler, vi. 529; Wurzbach, x. 448.

KAPPES, ALFRED, born in New York in 1850. Genre painter, self-taught. Ex-

hibits at the National Academy. Studio in New York. Works in oil: His Pipe and His Paper (1879); Village Oracle (1880); Preparing Dinner (1881); Is this Life worth Living? (1882), T. B. Clarke, New York; An Interior (1883). Water-colours: Closing Hymn; My Aunt Sapphira (1884).

KAPPIS, ALBERT, born in Tübingen; contemporary. Landscape and genre painter, studied in Tübingen and in Munich; in 1880 was made professor at Art-School in Stuttgart. Works: Suabian Village Scene (1863); Harvest Scene, Summer, View in Black Forest (1866); Vintage in Suabia; Hemp Harvest in Suabia (1868); Bathing Weather in Holland; Potato Harvest; Harvest Afternoon; Idyl on Chiem Lake; In Vintage Time; Threshing Machine in Farm-Yard; Fish-Market (1877).—Kunst-Chronik, xv. 611; Müller, 292.

KARGER, KARL, born in Vienna, Jan. 30, 1848. Genre painter, pupil of Vienna Academy; won the gold medal in 1867, then studied under and assisted Engerth in the paintings for the new opera house; moved to Munich in 1871 and visited Italy in 1873. Works: Post Station (1873); Scene at Railway Station (1875), Vienna Museum; Levying of Taxes, Street Scene in Venice, Graben in Vienna (1877), Emperor of Austria.—Meyer, Conv. Lex., xxi. 491; Müller, 292; Zeitsch., xiii. 31.

KÄRGLING-PACHER, HENRIETTE, born in Pesth about 1830. Portrait, genre, and still life painter, daughter and pupil of the portrait painter Johann Tobias Kärgling (born at Augsburg, Feb. 9, 1780, died at Pesth, April 11, 1845); studied afterwards in the Imperial Galleries in Vienna, where she settled after her marriage to the pianist Pacher, having worked for many years in Pesth. Her portraits were in great demand. Works: Grandmother (1851); Garland with Religious Emblems (1852); Little Violet-Trader (1855); Grapes and Melon, Flowers around Crucifix (1855).—Wurzbach, x. 351.

KARSSEN, KASPARUS, born at Amsterdam, April 2, 1810. Landscape and city views painter, pupil of Pieter George Westenberg (born 1791) and of Hendrik Gerrit ten Cate (born 1803). Member of Amsterdam Academy in 1836. Visited Westphalia and the banks of the Rhine in 1837. Works: Interior of Old Exchange at Amsterdam (1837), Museum, Amsterdam; City Views (2), Museum Fodor, ib.—Immerzeel, ii. 96.

KASELOWSKI, AUGUST (THEODOR), born in Potsdam, April 26, 1810. History painter, pupil of Berlin Academy under W. Hensel; won first prize in 1836, went to Paris and studied under Cogniet until 1840, then to Rome, whence he visited Naples, Palermo, Florence, and Venice; returned to Berlin in 1850; during the years following visited Spain, Greece, Turkey, and England, and then became professor at the Berlin Academy. Works: Contest of Two Shepherds on the Flute (1836); Acquittal of Susanna; Christ on Mount of Olives (1854), St. Andrew's, Berlin; Baptism of Christ; Resurrection; Entombment (1860); Christ and Disciples at Emmaus; Tobias and the Angel Raphael; Cupid Listening; Christ blessing the Children; Albanian Woman at Prayer, Stettin Museum. Fresco: Prophets Elijah and Ezekiel, Chapel of Royal Palace, Berlin; Paintings in New Berlin Museum.—Kunstbl. (1854), 203, 361; (1855), 270; (1856), 430; Müller, 292; Rosenberg, Berliner Malerschule, 84.

KATE, HERMAN (FREDERIK CAREL) TEN, born at The Hague, Feb. 16, 1822. Genre painter, pupil in Amsterdam of Cornelis Kruseman; won a medal at the Academy there when nineteen, went to Paris for one year, returned to Amsterdam, and settled at The Hague. Honorary member of Rotterdam Academy in 1856. Works: Cal-

vinist Prisoners under Louis XIV.; Paternal Blessing; Political Discussions; Rural Feast (1855); Dutch Fishermen (1857); From Siege of Alkmaar; The Right of the Stronger; Levée of the Marquis; Court Scene; Guard Room; Imprisoned Spies; Ostade and his Models; Persecution of Jews; Tavern Scene; Poacher; Trial of the Sword; Trial of the Brush; Anteroom, Museum, Amsterdam; In Church, Museum Fodor, ib.; Musical Tea Party in Time of Louis XV. (1854), Ravené Gallery, Berlin; Dutch Village Inn, Carlsruhe Gallery; Soldiers at the Inn, Stettin Museum.—Immerzeel, ii. 97; Kramm, iii. 840; Müller, 293; Meyer, Conv. Lex., xxi. 493.

KATZENSTEIN, LOUIS, born in Cassel in 1824. Genre and portrait painter, pupil of Cassel Academy, and in Paris of Cogniet; went to England to paint portraits, spent one year in Italy, and then some time in Portugal, where he was employed by the king. Works: Van Dyck and Charles I., Municipal Gallery, Cassel; Rubens and Brouwer; Grandfather and Grandson; Ostade in a Tavern; The Widow; Letter-Writer; Don Sebastian; Return from Masquerade Ball; Girls' School; Cinderella; Declaration of Love; Fortune-Teller; Petitioner; Favourable Moment; Interior of Löwenburg near Cassel. — Illustr. Zeitg. (1862), ii. 320; Müller, 293.

KAUFFMANN, (MARIA ANNA) ANGELICA, born at Coire, Switzerland, Oct. 30, 1741, died in Rome, Nov. 5, 1807. History and portrait painter, daughter and pupil of Joseph Kauffmann, an inferior portrait painter, who was, at that time, employed by the Prince-Bishop of Coire. From 1742 until 1757 the family lived in North Italy, at Morbegno until 1752, at Como until 1754, where Angelica, at the age of eleven, attracted general attention by her portrait of the Bishop of Como, and finally at Milan, where she copied the masterworks of the Lombard school, and painted portraits. After her mother's death, she went with her father to Schwarzenberg, Vorarlberg, his native place, and assisted him in decorating the parish church. Soon after completing this work, she returned to Italy, and having visited Milan, Bologna, and Parma, was in Florence in 1762, in Rome in 1763-64, whence she visited Naples, then in Bologna in 1765, and studied in Venice Titian, Tintoretto, and Paolo Veronese. In 1776 she accompanied Lady Wentworth to England, where she met with the most flattering reception. An unfortunate marriage with an impostor who had passed himself off for a Swedish Count Horn blighted her life, although she soon obtained a divorce. In 1769 she was elected one of the original members of the Royal Academy, to whose exhibitions she annually contributed until 1781, when she married the Venetian painter Antonio Zucchi, and went to Venice, and in 1782 to Rome and Naples, where she was in great favour with the royal family. On her return to Rome, the Emperor Joseph II. sought her acquaintance, and gave her commissions for his gallery. Her numerous compositions, although weak in drawing and often monotonous through repetition of the same subject, especially in her female figures, show in their warm colouring and graceful treatment the influence of Mengs. She painted her own portrait several times; her bust was placed in the Pantheon in 1808. Works: Twelve Apostles (fresco, 1757), Church at Schwarzenberg; Female Figure allured by Music and Painting (1760); Death of Leonardo da Vinci (1781); Servius Tullius as a Child (1784, for the Czar Paul); *Hermann* and Thusnelda, Funeral of Pallas (both 1786, for Joseph II.), Vienna Museum; Virgil reading his Æneid to Empress Octavia, Augustus reading Verses relating to Death

of Marcellus, Achilles in Female Attire discovered by Ulysses (for Catherine II.), Nathan and David, St. Joachim, St. Ann and Infant Christ (1785–88); Cupid, Holy Family, Circe and Heros, Telemachus received by Calypso, Adonis going to Hunt, Mother of the Gracchi, Brutus condemning his Sons to Death, Agrippina with the Ashes of Germanicus, Venus and Euphrosyne, Cupid leading Bacchus to Ariadne, Pyrrhus carried by Nurse to Glaucias, Death of Alcestis, Praxiteles giving to Phryne Statuette of Cupid, Phryne tempting Xenocrates, Egeria with Numa Pompilius, Nathan upbraiding David, Venus advising the Bride of Menelaus to love Paris, Ovid in Exile writing his Elegies, First Meeting of Hero and Leander, Nymph with White Veil, Abraham casting off Hagar, Annunciation, Christ and the Children (1788–98); Religion surrounded by Virtues (1798), National Gallery, London; Ariadne and Theseus, Dresden Gallery; Scene from Ossian's Songs; Madonna, Aschaffenburg Gallery; do. in Glory, Omnia Vanitas, Mary of Egypt (1798–1800); Christ and the Woman of Samaria (1799), New Pinakothek, Munich; Coriolanus going into Exile (1802); Cleopatra and Augustus; Birth of John the Baptist, St. Magdalen (1803); Orpheus and Eurydice; Messalina's Sacrifice; Memory of General Stanwick's Daughter; Interview between Edgar and Elfrida; Unna and Abra, Samma at Benoni's Grave; Cupid drying Psyche's Tears; Yorick and the Monk of Calais, Yorick and Juliette (Sterne's "Sentimental Journey"), Adieux of Abelard and Heloise, Hermitage, St. Petersburg; Thetis bathing Achilles in Water from the Styx, Rinaldo and Armida, Subject from Ancient History, Academy, ib.; Holy Family, Young Girl combing her Hair, Girl and Old Man, Female Figure, Museo Civico, Venice; Sibyls (2), Pinacoteca, Turin; Virtue directed by Prudence to avoid the Solicitations of Folly, Pennsylvania Academy, Philadelphia. Portraits: Monsignore Nevroni, Bishop of Como (1752); Christian III. of Denmark (1767); Royal Family of Naples (1782–84); Prince Poniatowski (1785); Raphael Mengs (2); Goethe; Lady Hamilton; Antonio Zucchi (2); Young Lady as Sibyl, do. as Vestal, Dresden Gallery; Winkelmann, Städel Gallery, Frankfort, and Zürich Gallery; Louis I. of Bavaria as Crown Prince (1805), New Pinakothek, Munich; do., Schleissheim Gallery; A Lady, Stuttgart Museum; Duchess of Brunswick, Hampton Court Palace; Architect Novosielski, National Gallery, Edinburgh; Portrait of Herself, National Portrait Gallery, London; do., Berlin Museum; do. (1784), Old Pinakothek, Munich; do. (3), Ferdinandeum, Innsbruck; do., Pennsylvania Academy, Philadelphia.—Allgem. d. Biogr., xv. 466; Ch. Blanc, École allemande; Dohme, 1ii.; Förster, iv. 35; Goethe, Winckelmann u. sein Jahrh., ii. 135; Guhl, 163; Reber, i. 86; Riegel, 47; Sternberg, Berühmte deutsche Frauen, i.; Weinhart, Leben der A. K.; Wurzbach, xi. 44; Rossi, Vita di A. K. (Florence, 1810); Wessely, Kunstübende Frauen, 73.

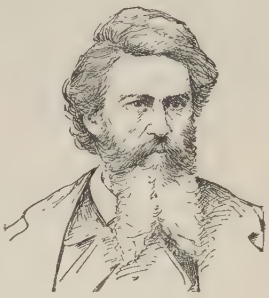
KAUFFMANN, HERMANN, born in Hamburg, Nov. 7, 1808. Genre and landscape painter, pupil in Hamburg of Gerdt Hardorff, then of Munich Academy; has visited the Bavarian and Tyrolese Alps, Norway, and North Germany; lives in Hamburg. Works: On the Seashore (1842), Darmstadt Museum; Bavarian Mountaineers resting on Rocky Path (1841), Midday Rest during Harvest, Freight Wagon before Smithy (1843), Return from the Alp, Snow Landscape (1848), Road through the Heath, Ferry in Tyrol, Village View with Peasants, Wood-Carters in the Snow, Kunsthalle, Hamburg; Postil-

ion in Snowstorm, Hay Harvest, Provinzial Museum, Hanover; Cemetery in Winter, Königsberg Museum; Foraging Convoy in the Snow, Stettin Museum; Interior of Post-Station; Bear-Dance in a Village; Leaving the Alps; North German Heath; Sleighing on the Elbe; Hay Harvest (1869); Fishing Scene on the Ice.—Müller, 293; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 26).

KAUFFMANN, HUGO, born in Hamburg, Aug. 7, 1844. Genre painter, son of Hermann, pupil of Städel Institute, Frankfort, under Jacob Becker and Zwerger; studied then for a short time in Düsseldorf, lived at Kronberg in the Taunus in 1863–71, during which period he spent a year and a half in Paris, and then settled in Munich. Works; Labourer Politicians (1868), Kunsthalle, Hamburg; Start for the Chase, Waltz for the Old People (1870); Tavern Scene; Fortune-Teller; Horses at Watering-Tank; Loading Wood; Master is Coming! Pig Trade; Auction (1873); Sick Pointer; After School; Return from Chase; In the Fox Trap; Jealous Dragoon; Wandering Musicians (1876); Juggler (1880); Poachers surprised by Forester; Excited Minds (1883); Good Beer! Bad Beer! (1884); Chicken Robber Killed (1885).—Kunst-Chronik, v. xii.; Müller, 293; Illustr. Zeitg. (1884), i. 105, 108.

KAUFMANN, THEODOR, born at Uelzen, Hanover, in 1814. Genre painter, pupil in Munich of Kaulbach; took part in the revolution at Dresden in 1848, went to America in 1855, and fought on the side of the Union in the Civil War. In 1871 he published the "American Painting-Book." Works: Admiral Farragut entering Harbour through Torpedos; General Sherman in Camp; Westward Course of the Union; Indians attacking Train; Slaves seeking Shelter under Flag of the Union; Farragut in the Rigging; Portrait of Senator Revels. —Müller, 293; Br. Meyer, Stud. u. Krit., 322.

KAULBACH, FRIEDRICH, born at Arolsen, Waldeck, July 8, 1822. Portrait painter, nephew and pupil in Munich of Wilhelm Kaulbach in 1839–45, after which he visited Italy; returned to Munich, and after some years went as court-painter to Hanover. Especially excels in female portraits. Member of Berlin Academy. Gold medal in Berlin (1872); medal in Vienna (1873); Munich, 2d class, 1883. Works: Abel found by his Parents; Coronation of Charlemagne, Maximilianeum, Munich; Portraits of Royal Family of Hanover, Gallery, Hanover; Portrait of Sculptor Gosser, Provinzial Museum, ib.; Empress of Austria, Grand Duchess of Mecklenburg, Princess Alexandrine, German Crown Prince, Princess Wilhelmine of Hessen-Philippsthal, Count and Countess Stolberg, Count and Countess Knyphausen, Sculptor Elizabeth Ney. — D. Kunstblatt (1855), 132; (1856), 35, 397; (1857), 245; Müller, 294.



KAULBACH, FRIEDRICH AUGUST, born in Hanover, June 2, 1850. Genre and portrait painter, son and pupil of Friedrich Kaulbach, then pupil at Nuremberg of Kreling; settled in Munich in 1872. Strives in his portraits to imitate Holbein. Member of Berlin Academy, Gold medal, Berlin, 1884; Bavarian Crown Order, 1885. Works: Mother's Joy; Lute-Player; Girl in the Woods; Revery; The Walk; German Lady of 16th Century

(1875); May-Day (1879), Dresden Gallery; Portrait of Johanna Lahmeyer (1876); Female Portrait (1877); Summer Pleasure; Lute-Players, Vienna Museum.—Illustr. Zeitg. (1876), ii. 4; Meyer, Conv. Lex., xvii. 492; Müller, 294; Leixner, Mod. K., i. 107; Illustr. Zeitg. (1876), ii. 4, 561; (1883), i. 79; ii. 293; Zeitsch., xiv. 32; xx. 75.

KAULBACH, HERMANN, born in Munich, July 26, 1846. Historical genre painter, son of Wilhelm Kaulbach, pupil of Piloty, then went to Italy. Medal in Vienna (1873). Honorary member of Munich Academy, 1885. Works: Monk Painting, Germanic Museum, Nuremberg; Louis XI. and his Barber at Peronne (1869); Children's Confession (1871); Hansel and Gretel with the Witch (1872); Mozart's last Moments (1873); From the Holy Land (1874); Sebastian Bach at Frederic the Great's (1875); Voltaire at Paris (1876); With the Tower-Falcons (1879); Messalina (1882).—Müller, 294; Meyer, Conv. Lex., xviii. 538; Leixner, Mod. K., ii. 19; Illustr. Zeitg. (1883), ii. 293.

KAULBACH, WILHELM VON, born at Arolsen, Oct. 15, 1805, died in Munich, April 7, 1874. History painter, pupil of Düsseldorf Academy under Cornelius, whom he followed in 1825 to Munich and continued his studies in the Academy there. Though occupied from 1826 with several great decorative compositions in the Palace, the Odéon, and the Hofgarten, Munich, he did not really learn to paint until he went to Rome in 1839. In 1847 he was called to Berlin to decorate the Treppenhaus (Staircase Hall) of the New Museum, which occupied him many years; in 1849 appointed director of the Munich Academy. He was an officer of the L. of Honour, Grand Commander of St. Michael, Commander of the Order of Francis Joseph, corresponding member of the Institute of France, and member of several academies. Kaulbach made many designs for book illustrations, among them those for Reynard the Fox (1846), Goethe's Faust, The Gospels, Dance of Death, the works of Shakespeare and Schiller, and Wagner's operas. Despite his mannerisms, he was one of the greatest modern German painters, and with his master Cornelius represents the new Munich school during the reign of King Louis of Bavaria. Works: Apollo and the Muses (1826), Odéon, Munich; Symbolical figures of four Bavarian Rivers, Bavaria, sixteen wall paintings from Fable of Cupid and Psyche, Palace of Duke Max, Munich; Insane Asylum, Battle of the Saxons (1834, cartoon), Battle of the Huns (1835–37, cartoon), Raczynski Gallery, Berlin; Destruction of Jerusalem (1838, cartoon) (1842–47, in oil), New Pinakothek, Munich; Deliverance of Holy Sepulchre by the Crusaders; Christ in Purgatory; Anacreon and his Love, Villa Rosenstein, near Stuttgart; Artist's portrait from Masquerade Festival in 1840, Germanic Museum, Nuremberg; Life-size Group after Goethe's Elegies, National Museum, Pesth; Wall paintings in Treppenhaus, Berlin Museum: *Fall* of Babel, *Homer* and the Greeks, Destruction of *Jerusalem*, The *Crusaders*, Battle of the *Huns*, The *Reformation*, and connecting figures (1847–65); Apotheosis of a Good King (1851), Schleissheim Gallery; The Saga (1852), Shepherd Boy in Rome, Raczynski Gallery, Berlin; Oil Sketches (19) for Frescos (executed on outside of Pinakothek by Nilson and Barth) representing Development of Modern Art in Munich, Portrait of King Louis I. of Bavaria (Sketch, 1843), Portraits of the Painters Heinlein and Monten (1840), New Pinakothek, Munich; Battle of Salamis, Stuttgart Museum; Portrait of Louis I. of Bavaria, Pennsylvania

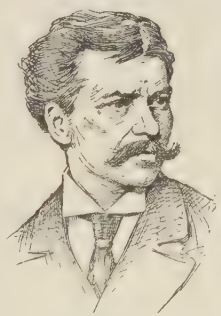
Academy, Philadelphia; Otto III. in the Tomb of Charlemagne (fresco), Nuremberg Museum; Meeting of Charlemagne and Wittikind, Assassination of Cæsar (cartoon), Battle of *Salamis*, Maximilianeum, Munich; *Nero* persecuting the Christians; Peter Arbues—the German Michael; *Cupid* and Psyche, Mrs. A. T. Stewart, New York; *Charity*, H. Probasco, Cincinnati.—Allgem. d. Biogr., xv. 478; Art Journal (1865), 365; Brockhaus, x. 202; Dioskuren, 1865; Illust. Zeitg. (1872), i. 31; (1874), i. 9, 331; (1876), i. 310; Kugler, kl. Schriften, iii. 278, 421, 549; Kunst-Chronik, vii. 356; viii. 544; ix. 425; Mitterbacher, Kaulbach's Nero; Pecht, ii. 54; Perrier, Études, 266; Rosetti, F. A., 123; Reber, ii. 60, 186; Regnet, i. 212; Schasler, D. Wandgemälde W. v. K.'s.; Land und Meer (1874), i. 15; ii. 751; Woltmann, Aus vier Jahrhunderten, 288; Proceedings Amer. Acad., viii. 239; Zeitschr. f. b. K., i. 37, 118; v. 129; xi. 257.

KEHREN, JOSEF, born at Hülchrath, Duchy of Berg, May 30, 1817, died in Düsseldorf, May 12, 1880. History painter, pupil of the Düsseldorf Academy, where he was Schadow's assistant. In 1839 he produced his first independent work, and afterwards assisted artist friends in the execution of frescos, viz.: Stilke at Burg Stolzenfels in 1846, Müller in St. Apollinaris Church, Remagen, and Rethel in the cycle from the life of Charlemagne in the City Hall at Aix-la-Chapelle, which he completed (1862) after Rethel became insane (1852). Works: St. Agnes, Count Trips (1839); St. Hubert (1841); Madonna (1842) Church at Wevelinghofen; Christ and Peter (1844); Loreley (1847); Joseph discovering himself to his Brethren (1849), Miss Mason, New York; Christ and Disciples at Emmaus (1852); Good Shepherd, Christ Crucified, Mater Dolorosa (1872); Saul beside Body of St. Stephen (1873, cartoon).—Allgem. d. Biogr., xv. 528; Förster, v. 384; Kunstbl. (1854), 371; (1857), 43; (1858), 56; Kunst-Chronik, xv. 624; Wolfgang Müller, Düsseldorfer K., 55; Wiegmann, 175.

KEIRINCX (Kerrincx, Kierings), ALEXANDER, born in Antwerp, Jan. 23, 1600, died in Amsterdam after 1652. Flemish school; landscape painter, Master of Antwerp guild in 1619, bought freedom of Amsterdam, January 30, 1652, probably lived for some time at Utrecht, and is not, as heretofore reported by Dutch writers, identical with Jacob Keerincx who went to England to paint for Charles I. castles and landscapes in Scotland. Poelenburg often supplied the figures in his pictures. Works: Forest (1629), Hague Museum; do. (1630), Rotterdam Museum; Landscape with Flight into Egypt, Basle Museum; Temple Ruins, Leipsic Museum; Temptation of Christ (1636), Schleissheim Gallery; Landscapes in galleries at Aschaffenburg, Augsburg (3), Copenhagen (3, one dated 1630), Schwerin (2), in museums at Boston, Brunswick (3, two dated 1621, 1640), Cologne, Darmstadt, Dresden (4, one dated 1620), and Stockholm; in Old Pinakothek, Munich (1631), Liechtenstein Gallery, Vienna, and Hermitage, St. Petersburg (2).—

Allgem. d. Biogr., xv. 539; Kramm, iii. 842; Riegel, Beiträge, i. 89; ii. 162, 176; Van den Branden, 1059.

KELLER, ALBERT, born at Gais, Switzerland, April 27, 1844. Genre painter, pupil of Munich Academy under Lenbach, then under Ramberg, whose most gifted scholar he was; studied the old masters, and visited Italy, France, England, and Holland. Medal, Vienna, 1873. Works: The Tipplers (1869); Audience of Louis XV. (1871); Chopin (1873); Sylvan Solitude, Temptation (1876); Rendezvous; Lady in Ball Toilet, Souvenir (1877); A Roman Bath; Empress Faustina in the Temple



of Juno at Praeneste; Rising of Tabea, Judgment of Paris (1885).—D. illustr. Zeitg. (1885), i. 151; Leixner, Mod. K., i. 106.

KELLER, FERDINAND, born in Carlsruhe, Aug. 5, 1842. Landscape, history, portrait, and genre painter, pupil of Carlsruhe Art School under Schirmer, then of Canon; visited, in 1866, and later, France and Italy. In 1858 he accompanied his father and brother to Brazil, whence he brought studies for his tropical landscapes. His first historical painting, the Death of Philip II., exhibited in Paris in 1867, excited general admiration, and won the first prize at Rio Janeiro. Professor and, since 1880, director of Carlsruhe Art School. Medal, Vienna, 1873. Works: From the Primeval Forest; Bay of Rio de Janeiro; Alchymist; Carrier-Pigeon; Nero at Conflagration of Rome (1873); Lohengrin and Telramund; Scene in Marriage of Figaro; Humboldt on the Orinoco (1875); Sketch for Curtain in Royal Theatre (1875), Dresden Museum; Entombment; Victory of Margrave Louis William of Baden at Salankemen in 1691, Carlsruhe Gallery; Hero and Leander (1880); Portrait of Grandduchess of Oldenburg and little Daughter (1884). Fresco, Annunciation (1870), Jesuit Church, Heidelberg; Classic and Romantic Art and Science (1885), cycle in staircase of United Collections at Carlsruhe. —Kunst-Chronik, x. 580; xx. 657; Kunst. f. Alle, i. 163; Müller, 295; Illustr. Zeitg. (1874), i. 207; (1875), i. 13, 47; (1881), ii. 368; Land und Meer (1878), i. 251.

KELLERHOVEN, MORITZ, born at Altenrath, Duchy of Berg, in 1758, died in Munich in 1830. Portrait painter, studied in Düsseldorf under Krahe, and in Antwerp; went to Vienna in 1779, and to Italy in 1782. Made court-painter in 1784 to the Elector Charles Theodor in Munich, and first professor at the reorganized Academy there, in 1808. Works: Max I. of Bavaria, Munich University; Gustavus Adolphus IV. of Sweden, and his Queen; Archduke Charles of Austria; Crown Prince Ludwig; Augusta Amalia von Leuchtenberg; Bishop von Streber; Archbishop von Gebsattel; Last Abbot of Steingaden, New Pinakothek, Munich; Portrait of a Singer, do. of a Prelate, Schleissheim Gallery.—Allgem. d. Biogr., xv. 584; Cotta's Kunstblatt (1831), 173; Nagler, vi. 553.

KELS, FRANZ, born at Derendorf, Westphalia, in 1828. Genre painter, pupil of Düsseldorf Academy. Works: Girl with Goat (1849); Peasant Woman with Child before Madonna (1852); Westphalian Peasant Wedding (1856); Domestic Happiness (1857); Spring Offering (1860); Apple Harvest (1862); Girls at the Brook.—D. Kunstbl. (1856), 405; (1857), 18; Müller, 296.

KENSETT, JOHN FREDERICK, born in Cheshire, Conn., March 22, 1818, died in New York, Dec. 16, 1872. Landscape painter; after studying engraving under Daggett, he spent seven years abroad (1840–47), painting in England, Rome, Naples, Switzerland, on the Rhine, and among the Italian lakes. First exhibited at Royal Academy, London, in 1845. Elected N.A. in New York, in 1849. In 1859, appointed member of the commission to superintend the decoration of the Capitol at Washington. Professional life spent in New York. Works: Mount Washington from North Conway (1849); Sketch of Mount Washington (1851), High Bank on Genesee River (1857), *October* Afternoon (1864), Corcoran Gallery, Washington; Franconia Mountains (1853); Sunset on the Coast (1858); Sunset in the Adirondacks (1860); Twenty-four Landscapes and

Sea Views, New York Museum; Noon on the Seashore (engraved by S. V. Hunt); Bashbish; Lake Conesus (Robert Hoe, New York), Coast of Massachusetts (S. Gandy, ib.), Glimpse of the White Mountains (1867); New Hampshire Scenery, Century Club, New York; Afternoon on the Connecticut Shore, John Taylor Johnston sale, ib., 1877; *Lake* George, Morris K. Jesup, ib.; Narragansett; From the Meadows at Cold Spring; Bass Rock — Newport; Italian Lake, J. W. Drexel, New York; Landscape, R. L. Kennedy, ib.; On the Thames, J. W. McCoy, Baltimore; Sunset, C. C. Perkins, Boston.

KENT, WILLIAM, born in Yorkshire in 1685, died in London, April 12, 1748. Portrait and decoration painter; went about 1704 to London, and in 1710 to Rome, where he gained a second-class medal. After a second journey to Rome he settled in London, under the patronage of Lord Burlington. He decorated Wanstead House, Rainham, and painted several ceilings for Sir Robert Walpole at Hampton, but is best known as the architect of Devonshire House, Piccadilly; the Earl of Yarborough's house, Arlington Street; the Horse Guards, Whitehall, and other buildings. He was a weak man and was caricatured by Hogarth, but had considerable influence on the taste of his day and held the appointment of master carpenter, architect, keeper of the pictures, and principal painter to the Crown. In Hampton Court Palace are pictures by him of the Interview and Marriage of Henry V. and Princess Catherine.—Redgrave; F. de Conches, 90.

KERCKHOVE, JOSEPH VAN DEN, born in Bruges, May 4, 1667, died there, Aug. 8, 1724. Flemish school; history and portrait painter, pupil at Bruges of Jan van Meuninexhove, then at Antwerp of Jan Erasmus Quellin. Perfected himself on a journey through France, lived for some time in Paris, and on his return founded with Duvenede the Bruges Academy, of which he was appointed the first professor. Painted for churches and public buildings many historical pictures, distinguished for good composition and colouring and knowledge of architecture and perspective. Works: Assembly of the Gods, Town Hall, Bruges; St. Catherine of Siena (1716), Academy, ib.—Immerzeel, ii. 102; Nagler, vi. 559; Weale, Cat., 90.

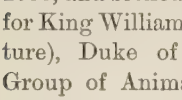
KERKHOVE, FRITZ VAN DE, born at Bruges in Oct., 1862, died there, Aug. 12, 1873. Landscape painter. This phenomenal child began to paint, at the age of seven, landscapes on a diminutive scale, of which about 350 were exhibited in the great cities of Europe, calling forth a protracted controversy among the art-critics as to their authenticity. — Siret, L'enfant de Bruges (Paris, 1876).

KERN, ANTON, born at Tetschen, Bohemia, in 1710, died in Dresden, June 8, 1747. German school; history painter, pupil in Dresden of Rossi, then for seven years in Venice of Pittoni; returned to Dresden a finished artist, went to Rome in 1738, and was made court-painter to Augustus III. in 1741. Works: St. John Nepomuk, St. Joseph, St. Barbara, Trinity, St. John Evangelist, all in churches near Tetschen; St. Apollonia; St. Barbara; St. Augustin, Abbey of Strahow, Prague; Adoration of the Magi, Circumcision, Mary the Virgin at the Cradle, St. Magdalen, Holy Family, Christ in the Temple, Czernin Gallery; Trinity, Prague Gallery; St. Hubert; Alexander and Diogenes; Rachel and Jacob; Rebecca and Eleazar; Fair Flower Girl; Four Seasons; St. Sebastian Dying, Darmstadt Museum; Massacre of Innocents, Dresden Gallery.—Allgem. d. Biogr., xv. 630; Wurzbach, xi. 184.

KERRICX, WILLEM IGNATIUS, born in Antwerp, baptized April 22, 1682, died there, buried Jan. 7, 1745. Flemish school; history painter, son of the sculptor Willem Kerricx, and pupil of Godefroid Maes, the younger. He became master of the guild in 1703, and painted several excellent altar-pieces. Was also a sculptor, architect, and

play-writer. Works: St. Luke, Adoration of the Lamb, Passover in Egypt, Antwerp Museum.—Cat. du Musée d'Anvers (1874), 225; Kramm, iii. 850; Rooses (Reber), 439; Van den Branden, 1169.

KESSEL, FERDINAND VAN, born at Antwerp, April 7, 1648, died at Breda in 1696. Flemish school; landscape, animal, and still-life painter, son and pupil of Jan van Kessel, the elder, whose style he followed. He also undertook to paint large historical subjects, as the Battle of Choczim, 1673, for the parish church at Zolkiew, Galicia, by order of King John Sobieski, who took this artist into great favour and for whose Cabinet he painted the Four Elements and the Four Continents, and after both perished in the flames, repeated them on a grander scale. Left Antwerp before 1688, and settled at Breda, where he painted for King William III. Works: Birds (miniature), Duke of Devonshire, Chatsworth; Group of Animals, Ghent Museum; Cats' Barber-shop, Monkeys Smoking, Vienna Museum.—Engerth, Belvedere Gal., ii. 220; Kramm, iii. 851; Van den Branden, 1101.



KESSEL, JAN VAN, the elder, born in Antwerp, April 5, 1626, died there, April 17, 1679. Flemish school; flower, fruit, and animal painter, son of Jeroom van Kessel, pupil of Simon de Vos and of Jan Brueghel, the younger; master of the guild in 1644. Works: Garland around Holy Family, Louvre; Fruit-piece (1653), Bordeaux Museum; Concert of Birds, Antwerp Museum; do., and Fable of Fox and Stork (1661), Baron de Pret-Thuret, Antwerp; Landscape, Hague Museum; Bacchanale in a Landscape, Brunswick Museum; Garland with Insects, etc. (1653); Rabbits by Vegetables, etc., Augsburg Gallery; Fruitseller in his Booth, Copenhagen Gallery; Fruits and Lobsters, etc. (1654, by Jeroom?), Dresden Museum; Madonna in a Niche, Germanic Museum, Nuremberg; America (1666), Europe (1664), Africa, Asia, Schleissheim Gallery; Cats' Barber-Shop, Monkeys playing at Draughts, Schwerin Gallery; Birds and small Animals, Weapons, Kettle-drum, etc., Stockholm Museum; Landscapes (2), Stuttgart Museum; Boar-Hunt, Bear and Snake, Landscape with Birds, do. with Fox and Stork, Vienna Museum; Garland around Infant Jesus and St. John (figures by Van Thulden), Madrid Museum; Fish, Fish and Fruits, do. with Three Infants, Studio of a Naturalist (1660), Fruits and Vegetables in Baskets, Uffizi, Florence; Fruits and Flowers (2), Naples Museum.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 476; Engerth, Belvedere Galerie, ii. 221; Immerzeel, ii. 103; Kramm, iii. 852; Riegel, Beiträge, ii. 124; Rooses (Reber), 426; Van den Branden, 1098.

KESSEL, JAN VAN, the younger, born in Antwerp, Nov. 23, 1654, died in Madrid in 1708. Flemish school; history and portrait painter, son and pupil of Jan the elder; went to Madrid in 1680; made court-painter to Charles II., 1686. Works: Portrait of Philip IV., Madrid Museum; History of Psyche, Landscapes, Alcazar, Madrid; Two Dwarfs with Dog, Raczynski Gallery, Berlin.—Allgem. d. Biogr., xv. 654; Kramm, iii. 852; Van den Branden, 1104.

KESSEL, JAN VAN, born in Amsterdam in 1641 or 1642, died there, buried Dec. 24, 1690. Dutch school; landscape painter, who in feeling and clearness of colouring approaches Jacob Ruisdael, of whom some call him a pupil. Particularly successful in winter landscapes; painted also views of

Amsterdam. Works: Northbrook Collection, London; Forest, Torrent, Amsterdam Museum; View near Haarlem, Sluice at Haarlem, Rotterdam Museum; Landscapes in Antwerp and Darmstadt Museums, Kunsthalle, Hamburg, Old Pinakothek, Munich (1661); View of Haarlem, Cassel Gallery; Canal of Haarlem, New York Museum.—Kugler (Crowe), ii. 480; Immerzeel, ii. 104; Burger, Musées, ii. 290.

KESSEL, JAN THOMAS VAN, born at Antwerp, Sept. 10, 1677, died there in 1741. Flemish school; genre painter, nephew and pupil of Ferdinand van Kessel, having first been apprenticed with Peter Ykens; adopted the style of David Teniers; went early to Paris, where he acquired reputation by his village festivals, but on succeeding to his uncle's property fell into dissipation, and died in want. In 1704 he went to Antwerp to buy his mastership. Works: Accessories around "Soap-Bubbles" by Teniers, Louvre, Paris; Guard Room, Sense of Smelling, Lille Museum.—Van den Branden, 1103; Gaz. des B. Arts (1873), i. 316.

KESSEL, JEROOM VAN, born at Antwerp, baptized Oct. 6, 1578, died after 1636. Portrait, animal, and still-life painter, pupil of Cornelis Floris; worked from about 1606 in different cities of Germany (Frankfort, Augsburg, Strassburg), and was in great favor with the Archduke Maximilian of Austria, who employed him several years; registered as master in Cologne in 1615, and still worked there in 1620; master of the guild at Antwerp in 1622. He supplied birds and animals in the landscapes of Jan (Velvet) Brueghel, and married his daughter. Works: Male Portrait (1620), Merlo Collection, Cologne; Fruits with Lobster, etc. (1634 or 1654, attributed to Jan, the elder), Dresden Museum; Family Group (1613), Germanic Museum, Nuremberg; Male and Female Portrait (1618), Schleissheim Gallery.—Allgem. d. Biogr., xv. 653; Merlo, Nachrichten, 237; Van den Branden, 1097.

KESSLER, AUGUST, born at Tilsit in 1826. Landscape painter, pupil of Düsseldorf Academy; settled afterwards in Düsseldorf. Works: Morning in the Woods (1846); Evening in Rocky Valley (1847); Evening Landscape in the Rain (1848); Summer Landscape (1849); Approaching Storm (1848); do. (1852); Morning in Bavarian Alps (1860); View near Wallensee—Switzerland (1861); Landscape in Bavarian High Alps (1862); Approaching Storm (1863); Wood Landscape (1865); On Brienz Lake; View on the Upper Ruhr; Beech-Wood; Ravine with Fir-Trees; View on Gelmer Lake in Switzerland; View on Bernina Glacier; Swiss Landscape (1874); Hintersee in Thunder Storm (1879).—Müller, 297; Wolfg. Müller, Düsseldf. K., 330; Zeitschr. f. b. K. (1869), (1873).

KESSLER, FRANZ, flourished in Cologne about 1615–29. German school; portrait painter, probably pupil of Geldorp; was registered in the Cologne guild in 1615, and travelled in 1620–24. Works: Portrait of a Man with Embroidered Doublet (1621); Female Portrait (1621), Cologne Museum; Portrait of Ægidius Gelenius (1628); Male Portrait, National Gallery, Pesth; Portrait of a Man with Long Beard (1629), Merlo Collection, Cologne.—Allgem. d. Biogr., xv. 655; Merlo, 237.

KETEL, CORNELIS, born at Gouda, March 15, 1548, died at Amsterdam, buried Aug. 8, 1616. Dutch school; portrait painter, pupil of Anthonie van Montfoort in Delft, thence went to Paris and Fontainebleau. Having returned to Gouda he went to London in 1573, painted Queen Elizabeth (1578), various personages of her court, and an allegory. After his return to Amsterdam in 1581, he executed several archery pieces which were distinguished for their tasteful arrangement, likeness of the heads, and fine and powerful colouring. Works: Portraits of Burgo-

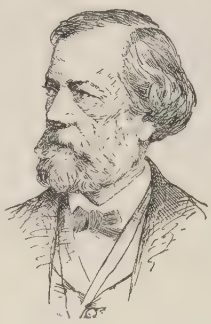
master Jacob Bas and Wife, Museum, Amsterdam; Twelve Archers with their Captain (1588), City Hall, ib.—Allgem. d. Biogr., xv. 664; Immerzeel, ii. 105; Kramm, iii. 856; Nagler, Mon., ii. 102.

KEULEN. See *Ceulen*.

KEY, ADRIAAN THOMASZ, flourished in Antwerp in 1544–90. Flemish school; history and portrait painter, nephew of Willem Key, pupil of Jan Hack; master of Antwerp guild in 1568. Works: Two altar-wings with Last Supper, and portrait of Donors (1575), Museum, Antwerp; Female Portrait, Van Lerius Collection, ib.; Male do. (1672), Vienna Museum.—Engerth, Belvedere Gal., ii. 222; Immerzeel, ii. 106; Kramm, iii. 859; Nagler, Mon.,i. 357; Riegel, Beiträge, i. 28; ii. 25; Rooses (Reber), 110; Van den Branden, 271.

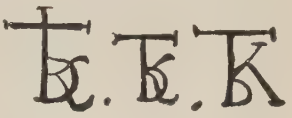
KEY, WILLEM, born at Breda about 1520, died at Antwerp, June 5, 1568. Flemish school; history and portrait painter, pupil of Lambert Lombard at Liège; went to Antwerp, where he became master of the guild in 1542, and dean of the academy in 1552. He was the first portrait painter of prominence at Antwerp after Quinten Massys and Joos van Cleve, and was called to Brussels to paint Cardinal Granvella and the Duke of Alva; while painting the latter's portrait he accidentally overheard a conversation regarding the death sentence of Count Egmont, from which his nerves received such a shock that he died on the day of Egmont's execution. Works: Entombment, Six Collection, Amsterdam; Elderly Man's Portrait, A Knight of Malta, Portrait of Gillis Mostaert, Vienna Museum; Male Portrait, Hermitage, St. Petersburg.—Allgem. d. Biogr., xv. 692; Engerth, Belvedere, Gal., ii. 224; Van den Branden, 267.

KEYSER, NICAISE DE, born at Sandvliet, near Antwerp, Aug. 26, 1813. History and genre painter, pupil of Joseph Jacops (born in 1803), and of Antwerp Academy under M. J. van Bree; completed his studies in travels through Italy, France, Germany, and England; painted at first biblical subjects, then acquired reputation with battle-pieces, and finally took up historical genre. Medals: Great Gold Medal, Brussels, 1836; Paris, 2d class, 1840, and medals at almost all exhibitions in Belgium and Holland; Order of Leopold, 1839; Officer, 1855; Bavarian Order of St. Michael, 1851; Order of Lion, 1844; Commander of Order of Oaken Crown, 1857; Swedish Order of the Polar Star; Würtemberg Crown Order; L. of Honour, 1862. Member of Brussels (1845) and several other academies. Having settled at The Hague after 1845, he successfully represented the National Dutch art-faction in opposition to Baron Wappers, Director of the Antwerp Academy, whom he succeeded in that position in 1855. Works: Filial Love (1833); Crucifixion (1834); St. Dominick receiving the Rosary (1835); Battle of the Golden Spurs in 1302 (1836), Courtray Museum; The Holy Women at Christ's Tomb (1836); Battle of Woeringen in 1288 (1839), Brussels Museum; Roman Pifferari at Siesta (1840), Kunsthalle, Hamburg; Monk sitting at Alms Box in a Cloister (1841), New Pinakothek, Munich; Pietà, Return from Madonna Festival near Naples, Hans Memling in St. John's Hospital at Bruges (1841); The Antiquary (after Walter Scott); The Smith of Naarden; Italian Robber in Prison preparing for Death; Battle of Nieuport (1844), Battle of Séneffe, King of Holland; Peter of Amiens preaching the First Crusade in 1093 (1845); The Giaour, Death of Maria de *Medici* (1845), National Gallery, Berlin; Rubens painting the Chapeau de Paille (1847), Margaret of Austria and Maria of Burgundy visiting Memling at Bruges, Royal Palace, ib.; Daughter of Jairus, East and West, King of Würtemberg; Episode in Massacre of the Innocents (1855), Ghent Museum; Elizabeth of Hungary distributing



Alms, The Giaour, Marino Falieri, Milton dictating Paradise Lost, Dante at the Convent-gate, Last Moments of Karl Maria von Weber (last three, 1858), King of Belgium; Francis I. visiting Benvenuto Cellini's Workshop, Museum Fodor, Amsterdam; Albert and Isabella attending Lecture by Justus Lipsius at Louvain, Baron van Heeckeren, The Hague; Columbus with his Son leaving Barcelona; Tasso in Prison; Dante in the Studio of Giotto; Invention of Plastic Arts; Charlemagne weeping at Sight of Norman Ships; Entombment (1860); Caritas; Charles V. after Taking of Tunis delivering Christian Slaves, Lady's Portrait (1862), Antwerp Museum; Portraits of King Leopold I. and Queen Louise, Senate Chamber, Brussels; Fresco, Development of Art in Brabant (1864–66), Vestibule, Antwerp Museum.—Art Journal (1866), 5; Immerzeel, ii. 108; Journal des B. Arts (1865), 119; (1872), 174, 191; Kramm, iii. 865; vii. 94; Larousse, ix. 1198; Messager des sciences, etc. (1837), i.; Riegel, Wandmalerei, 73; Soust, L'école d'Anvers en 1858, 28; Vlaamsche school (1855), 49, 58.

KEYSER, THOMAS DE, born in Amsterdam in 1596 or 1597, died there, buried Nov. 19, 1679. Dutch school, history, genre, and portrait painter; his small pictures are very characteristic, but the large ones less original. His portraits, which are truthful, and of warm clear colouring, appear to have influenced Rembrandt when the latter came to Amsterdam in 1631. Works: Merchant and Clerk (1627), National Gallery, London; Male Portrait (1631), Versailles Museum; Female Portraits (2), Brussels Museum; Family Group, Admiral Hein, do. and Family, Pieter Schout (1666), Marten Rey and Wife (1627), Museum, Amsterdam; Anatomy Lesson (1619), Members of Civic Guard (1633), Theseus and Ariadne, City Hall, ib.; Portrait of Claes Fabricius (1629), Haarlem Museum; Portrait of a Magistrate (1631), Four Burgomasters of Amsterdam (1638), Hague Museum; Family Group, Old Man and Son, Old Lady and Daughter (1628), Portrait of Cornelis de Graef, do. of Catarina Hooft, Berlin Museum; Portrait of Man and Wife, Copenhagen Gallery; Male and Female Portrait (1647), Darmstadt Museum; Two Cavaliers on Horseback, Dresden Museum; Family Group in a Landscape, Gotha Museum; Young Man's Portrait, Kunsthalle, Hamburg; Clerk explaining Accounts to Lady (1650), Old Pinakothek, Munich; Married Couple in a Park, Schwerin Gallery; Male Portrait, Oldenburg Gallery; do. (1632), Hermitage, St. Petersburg; do., Liechtenstein Gallery, Vienna.



—Allgem. d. Biogr., xv. 694; L'Art (1877), ii. 77; Burger, Musées, i. 231; Immerzeel, ii. 107; Kramm, iii. 869; Kugler (Crowe), ii. 357; Nagler, Mon., v. 125; Riegel, Beiträge, i. 146, 152; Stuers, 61.

KICK, JAN, flourished about 1640–50. Dutch school; genre painter, probably formed under the influence of Dirk Hals and Jacob Duck. Was perhaps the father of the flower painter Cornelis Kick of Amsterdam (1635–75). Works: Soldiers resting in a Stable (1648), Berlin Museum; Similar Subject, Wilhelm Gumprecht, Berlin; Soldiers at Cards in a Barn (? attributed to Jan le Ducq), National Gallery, Edinburgh; Young Officer in a Landscape, Peter von Semenoff, St. Petersburg; Return from Falcon Chase (attributed to Van der Helst), Count Moltke, Copenhagen; Travellers attacked by Bandits, Mrs. Hope, London.—Bode, Studien 153.

KIEDERICH, PAUL JOSEF, born in Cologne, Sept. 15, 1809, died in Düsseldorf, April 4, 1850. History and portrait painter, pupil at Cologne of Kuntz and De Noël, and of the Düsseldorf Academy (1832). His peculiar, chronicler-like style gives his works no little interest. Works: Charles V. at San Yuste (1835); Death of Jean de Lavalette (1840), National Gallery, Berlin; Emperor Frederick II. and Peter de Vincis (1844); Portraits of Henry V. (Frankfort), Philip the

Good, Charles the Bold, Emperor Maximilian, and Charles V.—Allgem. d. Biogr., xv. 712; Merlo, 238; Wolfg., Müller, Düsseldf. K., 149; Wiegmann, 217.

KIELMANN, ANDREAS, born at Wismar, Mecklenburg, in 1825. Genre painter, studied 1845–47 in Berlin, then in Paris, Brussels, Antwerp, and other cities, and settled in Schwerin in 1860. Works: Dinner during Harvest (1861), Prussian Soldier quartered in French Peasant's Cottage (1871), Schwerin Gallery.—Schlie, 37.

KIERINGS. See *Keirincx*.

KIERS, PETRUS, born at Grœneveld, Drenthe, Jan. 5, 1807. Genre painter, pupil in Amsterdam of Douwe de Hoop. Member of Amsterdam Academy in 1856. Works: Washerwoman (1840); Lady coming from her Room by Candlelight (1840); Reading of Bible; Letter-Writer; Interior of Dutch House (1855). His son, George Laurenz (born Jan. 26, 1838), is a good marine painter.—Immerzeel, ii. 110; Kramm, iii. 872.

KIESEL, KONRAD, born in Düsseldorf, Nov. 29, 1846. Genre painter, pupil in Berlin of Paulsen, then in Düsseldorf of Wilhelm Sohn. Works: Mother and Child; Italian Woman; Still Life; In the Library; On the Balcony; Birthday Morning (1878); Lady with Pigeons; Studio; Young Mother; Welcome News; Visit at the Studio (1884). —Müller, 298; Meyer, Conv. Lex., xxi. 495; Illustr. Zeitg. (1879), ii. 71, 391; (1882), i. 31, 36; (1883), i. 63; ii. 209, 495; La Ilustracion (1880), i. 99; ii. 187; Zeitschr. f. b. K., xx. 42.

KIESSLING, PAUL, born in Breslau, Jan. 8, 1836. History and portrait painter, pupil of Dresden Academy under Julius Schnorr; won in 1856 the first prize, then studied for three years in Italy and was influenced by Passini; spent one year in Antwerp and returned via Paris to Rome. Works: Ulysses recognized by Eurycleia (1855); Venus and Adonis; Rape of Hylas; Rape of Europa; Maiden from Afar; Dithyrambus; Triumph of Love; Böttger in his Laboratory, Augustus the Strong visiting Böttger, Albrechtsburg, Meissen; Three Sisters (1875), Girl's Head (1880), Dresden Museum.—Müller, 298.

KIETZ, ERNST BENEDIKT, born in Leipsic in 1815. Portrait painter, pupil in Paris of Delaroche, whose portrait he painted; in 1853 visited Malta, Constantinople, Athens, and Rome, then lived in Paris until 1870, when he removed to Dresden. Works: Portrait of Richard Wagner (1844), Mignet, Isabey, Johanna Wagner, Madame Viardot-Garcia, Heinrich Heine, Tiedge, Oehlenschläger, Frederick Kücken.—Müller, 299.

KINDERMANN, DOMINIK, born at Schluckenau, Bohemia, in 1746, died in Schönlinde, June 9, 1817. History and portrait painter, pupil of Vienna Academy; went in 1769 to Rome, where he studied for six years after Raphael and the Carracci, under Mengs. In Naples he studied the art treasures of Pompeii, returned to Vienna in 1777 to paint portraits and altarpieces for churches, and in 1803 settled in Schönlinde. Works: Magdalen; Christ and the Pharisees; St. John of Nepomuk; Æneas and the Sibyl crossing the Styx, Prague Gallery; Martyrdom of St. Lawrence; Birth of Christ; Death of St. Joseph; Decapitation of St. James; Martyrdom of Apostles Simon and Judas Thaddeus; Emperor Leopold II. (1792), Strahow Abbey, Prague.—Allgem. d. Biogr., xv. 756; Dlabacz, ii. 58; Wurzbach, xi. 266.

KINDLER, ALBERT, born in Allensbach, near Constance, in 1833, died in Meran, Tyrol, April 4, 1876. Genre painter, pupil of the Munich Academy, then from 1856 of Rudolph Jordan in Düsseldorf. Acquired well-deserved fame after 1859, when his first large composition attracted much attention. Works: Young Girl reading to her blind Grandfather, Publication of New Decree, Provinzial Museum, Hanover; Expectation, Stettin Museum; Bridal Procession on the Rhine (1859); Brautexamen; Meeting of Common Council; Tourists; Poaching; Village Theatre; Tourists and Guides;

Opening of the Dance (1868). Unsuccessful Water Excursion ; Rafts on the Inn ; Alpine Hunter and his Sweetheart ; Fandango ; Ambush.—Allgem. d. Biogr., xv. 768 ; Blanckarts, 106 ; Kunst-Chronik, xi. 498 ; Meyer, Conv. Lex., xvii. 494.

KINDT, ADÈLE, born in Brussels in 1805. History and genre painter, pupil of Sophie Frémiet, then of Navez ; won the first prize of the Ghent Academy when scarcely twenty-two, then received medals in Douai (1827, 1831), Cambray (1828, 1834, 1838), Ghent (1835), and Brussels (1836); member of Brussels (1827), Ghent (1835), and Lisbon Academies. Works : Last Moments of Egmont, Ghent Museum ; Melancthon predicting Prince Willem's Future, Elizabeth sentencing Mary Stuart, Hague Museum ; Madonna ; Obstinate Scholar ; Flower Girl ; Happier than a King.—D. Kunstbl. (1850), 263 ; Immerzeel, ii. 111 ; Kramm, iii. 874 ; Müller, 299.

KINGS, ADORATION OF. See *Magi*.

KINSON (Kinsoen), FRANCISCUS JOSEPHUS, born at Bruges in 1771, died there in 1839. History and portrait painter, pupil of Bruges Academy, where he won several prizes and a gold medal ; after painting portraits at Bruges, Ghent, and Brussels, went to Paris, where he acquired reputation, was naturalized, and in 1809 appointed chief painter to Jerome Bonaparte, King of Westphalia. After the fall of the empire he returned to Paris and in 1817 became painter to the Duke of Angoulême. Medal, 1808 ; L. of Honour. Works : Belisarius at the Death of his Wife Antonina (1817), Bruges Academy ; Portrait of Duke of Angoulême (1819), Bordeaux Museum ; Portraits of General Leclerc, of Bernadotte, King Jerome, and Duke of Angoulême, Versailles Museum.—Bellier, i. 854 ; Cotta's Kunstbl. (1839), 404 ; Immerzeel, ii. 113.

KIÖRBOE, CARL FREDRIK, born at Kristiansfeld, Schleswig, in 1800, died at Dijon, France, Jan., 1876. Animal painter. Member of Stockholm Academy in 1858 ; court-painter. Medals : Paris, 3d class, 1844 ; 2d class, 1846 ; L. of Honour, 1860 ; orders of Wasa and Olaf. Works : Dogs from Tartary, Foxes watching for Prey, Foxes devouring their Booty (1870), Charles XV. on Horseback, Stockholm Museum ; Mutual Surprise (1874); Inundation ; Jumping Fox ; Pony and Dog in a Stable, Ravené Gallery, Berlin.—Art Journal (1876), 106 ; Bellier, i. 855 ; Taflor.

KIPRENSKY, OREST, born at Koporie, Government of Petersburg, in 1783, died in Rome in 1836. Portrait painter, real name Schwalbe ; pupil of St. Petersburg Academy, then spent some time in France and Italy, and revisited those countries in 1828. Is called the Russian Van Dyck. Works : Portraits of his Father, Adam Schwalbe, of Thorwaldsen, of a Young Gardener, Hermitage, St. Petersburg.—Cotta's Kunstbl. (1836), 436 ; Waagen, Eremitage, 315.

KIRBERG, OTTO, born at Elberfeld, May 16, 1850. Genre painter, pupil of Düsseldorf Academy in 1869, continued after the war of 1870–71, from which he returned wounded, under Wilhelm Sohn until 1879 ; visited Holland, and has since taken his subjects from life of Dutch fishermen. Gold medal, Berlin, 1879. Works : Victim of the Sea (1879), National Gallery, Berlin ; Anxious Hours (1880) ; Dutch Kirmess (1883) ; Dutch Lovers (1884). — Meyer, Conv. Lex., xxi. 499 ; Kunst-Chronik, xviii. 402.

KIRCHNER, (ALBERT) EMIL, born in Leipsic, May 12, 1813, died in Munich, June 4, 1885. Architecture and landscape painter, pupil of Leipsic Academy, then in Dresden of Dahl and Friedrich, and finally studied in Munich, whither he returned in 1834 with Genelli. Works : Bear-Pit (1840), Kunsthalle, Hamburg ; Tomb of Counts of Castelbanco in Verona (1845), View in Verona (1851), Three Views in Heidelberg Castle (1852–54), Courtyard of Palace in Venice (1858), New Pinakothek, Munich ; View of Verona, Piazzetta in Venice, Schack Gallery, ib.; Lichtenberg Castle in Adige Valley, Pompeii (1860); Cathedral at Worms,

Saint Gall Museum ; View of Genoa, Stuttgart Museum ; Trent Cathedral (1861); Convent Yard on the Rhine (1863); Fontana di Ferro in San Giovanni, Verona (1869); View in Benedictine Abbey ; Choir in Worms Cathedral ; Entrance to Cloister Maulbronn ; San Lorenzo in Trieste ; Montano and Arco in South Tyrol (1873), Leipsic Museum ; View in Brescia.—Kunst-Chronik, xx. 616 ; Müller, 299 ; Regnet, i. 260 ; Schack, Meine Gemäldesammlung (1884), 230.

KIRMESS (Village Fête), *Rubens*, Louvre, Paris ; canvas, H. 4 ft. 10 in. × 8 ft. 6 in.

Kirmess, Rubens, Louvre, Paris.

At left, rustic houses and trees, and a table with groups of drinkers and women taking care of children ; in centre, a musician playing and a great round of dancers ; at right, a barrel and various utensils, ducks in a pond, and a dog ; in background, a landscape with hills. Engraved by Fessard ; Dupréel in Musée français.—Réveil, vi. 429 ; Larousse, ix. 1193.

KIRNER, JOHANN BAPTIST, born at Furtwangen, Baden, June 24, 1806, died there, Nov. 19, 1866. Genre painter, pupil in Augsburg under Zimmermann and Rugendas in 1822–24, then of Munich Academy. Painted at first religious pictures. Lived in Rome in 1832–37, and again in 1849, court-painter in Carlsruhe in 1842–44, then at Munich until 1864, when he returned to Furtwangen. Works : Nasenwirth ; Raphael and Michelangelo (1833); Improvisatore, Workmen in Campo Vaccino ; Schweizer Gardist (1831), Italian Woman at Cradle (1835), Carlsruhe Gallery ; Improvisatore (1836), Kunsthalle, Hamburg ; Pilgrim Resting, Old Italian with Dog, Mannheim Gallery ; Shepherds in Sabine Mountains, Ave Maria, Suabian Watchman, Camaldulensian Monks (1839) ; Hunting Scene ; Sunday Morning in Black Forest, Return from Agricultural Feast (1841), Guardia Civica, Cobbler with Child, Carlsruhe Gallery ; Maternal Joy, Country Physician, Fortune-Teller (1847), Badenese Insurgents in Flight (1849), New Pinakothek, Munich ; Episode from Hebel's Poem : Statthalter von Schopfheim, Fürstenberg Gallery, Donaueschingen ; Suabian Civic Guard in 1848 (1849), Leipsic Museum.—Allgem. d. Biogr., xvi. 26 ; Dioskuren (1867), 48 ; D. Kunstbl. (1858), 121 ; Kunst-Chronik, ii. 45 ; Regnet, i. 266.

KISS, THROWING A (Baiser Envoyé), Jean Baptiste *Greuze*, Alfred de Rothschild Collection, London. A lady, seen half-length, at a window hung with curtains, throwing a kiss with her right hand; her left holds a paper lying on the window-sill. One of the painter's best works.—Art Journal (1885), 217.

KLEIN, JOHANN ADAM, born in Nuremberg, Nov. 24, 1792, died in Munich, May 21, 1875. Genre, landscape, and animal painter, studied first in Nuremberg under J. Caspar van Bemmel and A. Gabler, then from 1811 at the Vienna Academy; after living in Frankfort, Vienna, Rome, Naples, and Nuremberg, settled in Munich in 1837. His compositions are full of life and variety. Member of Munich Academy in 1867. Works: On the Danube; Market Scene; Berchtesgaden; Halt before an Inn; Span of Oxen in Campagna (1821), Gotha Museum; Hungarian Carters (1828), Wallachian Freight-Wagon (1829), Animal-Tamers before Tavern (1830), National Gallery, Berlin; (1821), Gotha Museum; Field Smithy, View on Bridge of Salara near Rome (1821), Schleissheim Gallery; View on the Tiber near Rome (1822), New Pinakothek, Munich; Russian Freight-wagon and Cossacks, Hunting Dog (1823), Wall Ruins, Freight-wagon with Seven Horses (1856), Germanic Museum, Nuremberg; Wallachian Carters Resting on the Danube (1834–38), Königsberg Museum; Gypsy Camp (1856), Kunsthalle, Hamburg.—Allgem. d. Biogr., xvi. 95; Dioskuren (1862), 193; Illustr. Zeitg. (1875), i. 471; Jordan (1885), ii. 117; Kunst-Chronik, xi. 270; Regnet, i. 287.

Throwing a Kiss, Jean Baptiste Greuze, Alfred de Rothschild, London.

KLEIN, JOHANN (EVANGELIST), born in Vienna in 1823. Fresco painter, pupil of Vienna Academy under Führich. Went for a short time to Venice, and then studied Byzantine and mediæval wall-paintings in monasteries and churches in the Bukowina, in Carinthia, Soest, Brunswick, Cracow, and in and near Vienna. Member of, and professor at, Vienna Academy. Works: Wall-Paintings in Episcopal Chapel at Czernowitz and in St. Mary's on Capitol at Cologne; Glass Paintings in St. Antonio's, Padua, in St. Stephen's, Vienna, in Kempten and Elten on the Rhine, in Münster, Bochold and Lüdinghausen, Westphalia; in Cathedral at Linz, in Nancy, in Hungary, etc.—Müller, 299; Wurzbach, xii. 50.

KLEIN, WILHELM, born in Düsseldorf in 1821. Landscape painter, pupil of Düsseldorf Academy under Schirmer; perfected himself on journeys through various parts of Germany, in Tyrol, Switzerland, North Italy, Belgium, and Holland. Works: Wood Landscape (1844); Mountainous Landscape (1845), Brunswick Art Union; Winter Landscape, Provinzial Museum, Hanover; Rocky Valley (1852), Düsseldorf Art Union; Forest Brook (1853), Königsberg Art Union; King's Oak near Arnsberg, Inn Valley (1855); Road to Village, Cologne Art Union; Carters' Tavern (1858), Berlin Art Union; Lake Garda (1858); Inn Valley (1859); View in the Engadin (1863); Sea-Coast, Liège Art Union; Winter in Tyrol (1865), Bremen Art Union; Weinburg (1868); Lake Hechtsee in Bavaria;

Landscape after Rain.—Wolfg. Müller, Düsseldorfer K., 359.

KLENGEL, JOHANN CHRISTIAN, born at Kesselsdorf near Dresden, May 5, 1751, died at Dresden, Dec. 19, 1824. Genre and landscape painter, pupil of Dresden Academy under Dietrich, then studied in Italy (1790–92), and was for many years at the head of the Dresden landscape painters; especially successful in giving morning and evening light-effects, and a close imitator of nature. Member of and professor at Dresden Academy. Works: Apollo tending Herd of Admetus, Similar Subject, Dresden Museum; Winter Landscape with Skaters, Shepherdess and Herd at Sunset, Gotha Museum; Landscape with Herd (copy after Berghem), Leipsic Museum; Cows in Pasture (1779), Schwerin Gallery; Animals driven by Peasant Boy across Water, Shepherd Family with Cattle Resting, Stuttgart Museum.—Allgem. Zeitg. (1825), Beilage No. 51; Nagler, vii. 51.

KLENZE, LEO VON, born near Hildesheim, Feb. 29, 1784, died at Munich, Jan. 26, 1864. Architecture and landscape painter, pupil in Paris of Bourgeois, but more famous as an architect; visited England, Italy, Greece, and seven times St. Petersburg, where he built the Hermitage and St. Isaac's Cathedral. Works: View of Agrigentum; Zanthe in the 8th Century; Ideal View of Athens under Hadrian, New Pinakothek, Munich; Interior of Saracen Palace at Ravello, Schack Gallery, ib.; Pirano in Istria, Thorvaldsen Museum, Copenhagen. —Brockhaus, x. 336; Dioskuren (1864), 49; Nagler, vii. 53; Regnet, i. 296; Schack, Meine Gemäldesammlung (1884), 232.

KLEVER, JULIUS VON, born at Dorpat, Jan. 19 (31), 1850. Landscape painter, pupil of St. Petersburg Academy under Michael Clodt and Warjabjoff, and studied from nature in the Baltic provinces. Member of St. Petersburg Academy in 1878, professor in 1881. Many of his best pictures are in the St. Petersburg Academy. Works: Esthonian Fisherman's Hut; Twenty Degrees Réaumur; Russian Autumn; Twilight by the Sea; Calm; Esthonian Mill; Isle of Nargö near Revel; Deserted Park in Livonia; Russian Forest in Winter; Still Life in the Woods; Wilted Leaves.—Meyer, Conv. Lex., xxi. 502.

KLEYN, LORENZ LUDWIG, born at Demarara, British Guiana, in 1826. History and portrait painter, pupil of Antwerp Academy and student of the works of the old masters in Amsterdam. Went in 1851 to Italy, spent many years at Rome and, after a sojourn in Stuttgart, returned to Holland in 1868. Works: Eliezer and Rebekah; Samaritan Woman at the Well; Hagar and Ishmael; Banquet of Belshazzar; Wedding at Cana (1864); Portraits of Princess Alexandrine of Prussia and Pope Pius IX.—Christl. Kunstbl. (1864); Meyer, Conv. Lex., xvii. 501.

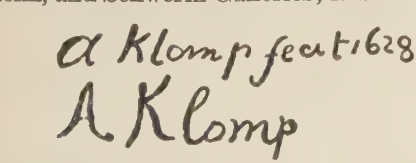
KLINKENBERG, JOHANNES CHRISTIAAN KAREL, born at The Hague, Jan. 14, 1852. Painter of city views, pupil of Christoffel Bisschop; studio at The Hague. Works: Great Square at Nymwegen (1877), Episode in Siege of Leyden, Amsterdam Museum; Fish-Pond at The Hague, Rotterdam Museum; Spanish Quay at Rotterdam, View at The Hague (1880); Old Women's Hospital at The Hague (1881).

KLÖCKER VON EHRENSTRAHL, DAVID, born in Hamburg in 1620, died in Stockholm in 1698. German school; history and portrait painter, pupil in Amsterdam of Georg Jacobs, then in Italy of Pietro da Cortona; became Swedish court-painter in 1661, was ennobled by Charles XI. in 1674, and made court-intendant in 1690. Works: Descent from the Cross, Last Judgment (1694), St. Nicholas, Stockholm; Coronation of Charles XI., Drottningholm; Portrait of Charles XI.—Faber, iii. 378.

KLOEBER, AUGUST VON, born in Breslau, Aug. 21, 1793, died in Berlin, Dec. 31, 1864. History painter, pupil of the Berlin Academy; joined the volunteers in 1813; after the peace studied in Paris, and then lived four years in Vienna, where he painted the best known portrait of Beethoven. In 1820 he went to Berlin, and in 1821 to Italy, whence he returned, in 1828, a confirmed imitator of Correggio. Member of the Academy and professor in 1829. Works: Perseus and Andromeda, Toilet of Venus (before 1828); Greek Flower Girl (1833); Bacchus watering the Panther (1834); Sakuntala, Harvest, Hüon among Herdsmen (1837); Jubal, Inventor of Flute (1839), Horse-Pond, Cupid and Psyche, Education of Bacchus (1860), in National Gallery, Berlin; Psyche awakened by Cupid (1854); Cupid whetting his

Arrows.—Allgem. d. Biogr., xvi. 200; Dioskuren (1865), 8; Jordan (1885), ii. 118; Bruno Meyer, Studien, 11; Rosenberg, Berliner Malerschule, 88.

KLOMP, AELBERT, born at Amsterdam in 1618, died there, Dec. 20, 1688. Dutch school. Landscape and animal painter; precursor of Albert Cuyp and Paul Potter, who painted in his manner. He enlivened his pictures with figures, animals, and splendid fountains. Works: Landscapes with Cattle, in Museums at Amsterdam (3), Bordeaux, Brussels, Dresden, Gotha, Stockholm; do. (1663), Copenhagen Gallery, Städel Gallery, Frankfort; Oldenburg (1688), Schleissheim, and Schwerin Galleries; Historical So-



ciety, New York.—Dohme 1ii.; Immerzeel, ii. 116; Kramm, iii. 878; Kugler (Crowe), ii. 440; Schlie, 315; Westrheene, Paulus Potter, 15.

KLOSE, WILHELM, born in Carlsruhe in 1830. Landscape painter, pupil of Munich Academy, influenced by Rottmann; visited the Tyrolese and Swiss Alps, went in 1851 to Dalmatia, thence to Rome, where he remained until 1855. After a short stay in Carlsruhe, he visited Sicily and Greece (1867–69), then in 1875 Egypt, Asia Minor, and Athens. Works: Fourteen Views in Greece and Italy; Four Landscapes in South Etruria, Festhalle in Carlsruhe; Four Italian Landscapes, Municipal Bath in Carlsruhe; Five Italian Landscapes, Villa Klose at Thun, Switzerland.—Müller, 300.

KLOSS, FREDERIK THEODOR, born at Brunswick, Sept. 19, 1802, died at Copenhagen, June 9, 1876. Landscape, marine, and portrait painter, pupil in Berlin of Schumann, then of Eckersberg in Copenhagen, whither he returned in 1828, having visited Prague, Breslau, and Dresden, in 1825–27; made a sea voyage with the cadets' ship in 1830, and became instructor of drawing; went in the frigate Thetis to Italy in 1843, and to the Färöe Islands in 1844. Member of Copenhagen Academy in 1840. Order of Dannebrog, 1847; Professor, 1853. His principal works are in the royal collections. Works: Battle of Lyngörshavn; Prince Christian after skirmish near Själlandsodde; Open Sea with Vessels.—Weilbach, 362.

KLOTZ, JOSEPH, born in Munich in 1795, died there in 1830. Landscape painter, son and pupil of Matthias Klotz (portrait painter, 1784–1821, and court-painter, first in Mannheim, then in Munich); then studied in Paris and Berlin, and succeeded his father as court-painter in Munich. In 1814 his picture representing the burning of Moscow was very popular. Works: View of Munich in 1817 (figures by Albrecht Adam), View of Schwabinger Gate in Munich (1817), New Pinakothek, Munich.—Lipowsky; Nagler, vii. 68.

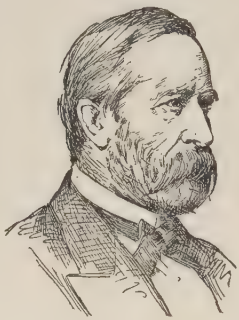
KNAB, FERDINAND, born in Würzburg, June 12, 1834. Architecture and landscape painter, pupil in Munich of Ramberg and Piloty; visited Italy in 1868 and settled in

Munich, where he painted for the Royal Winter Garden, and Villa Linderhof. Court-painter. Works: Court-Yard in Nuremberg; Court-Yard in Florence; Ruins of Roman Palace (1866); Castle Ruin of the Renaissance; Tomb in Roman Campagna (1866); Convent Yard with Well (1868); Roman Landscape (1872); View in Neglected Park (1874); Roman Hot Springs; Corinthian Ruin in the Campagna; similar subject (1885).—Dioskuren (1872), 211; Kunst-Chronik, xx. 671; Leixner, D. mod. K., i. 114; Land und Meer (1883), ii. 839.

KNACKFUSS, HERMANN, born at Wissen. History painter, pupil of Düsseldorf Academy under Bendemann; took part in the campaign of 1870–71, went to Rome in 1875, and became professor at the Cassel Academy in 1880. Works: Attila's Queen receiving Presents from Byzantine Ambassadors (1876); First Fruits (1877); Capture of Frederick the Fair in Battle of Mühldorf, 1322 (1883); Painter's Studio in 16th Century (1884). Frescos: Ceiling in new Government Building at Cassel; Two Episodes in History of German Empire (1884), Vestibule of Railway Station at Strassburg; Battle of Turin (in progress), Arsenal, Berlin.—Kunst-Chronik, xvii. 222; xviii. 435, 531; Leixner, Mod. K., i. 98; Müller, 301.

KNAPP, JOHANN, born in Vienna, Sept. 5, 1778, died at Schönbrunn, near Vienna, Feb. 18, 1833. Flower painter, pupil of Vienna Academy under Drechsler; called to arms in 1797, he returned, after the conclusion of peace, to his profession, and in 1804 became painter to the Archduke Anton. His most remarkable work is a bouquet (7 ft. × 5 ft.), composed of flowers of all climes, painted for Baron Jacquin in 1820–21. Other works: Flower and Fruit-Pieces, Vienna Museum; Styrian Alpine Plants (2), Joanneum, Gratz; Roses, Hyacinths, Exotic Flowers, Flora Alpina (300 water-colors), for Archduke John; Flower-Piece (1816), Weimar Museum; Alpine Plants Exotic Plants, for the Grandduke of Weimar.—Hormayr's Archiv. (1821), 138; Wurzbach, xii. 137.

KNAUS, LUDWIG, born at Wiesbaden, Oct. 10, 1829. Genre painter, pupil of Düsseldorf Academy under Sohn and Schadow in 1846–52, studied then in Paris until 1860; visited Italy in 1857–58; lived in Berlin in 1861–66, and at Düsseldorf from 1866 to 1874. Professor at the Berlin Academy from 1874 to 1884, when he resigned. He is one of the leaders of the younger Düsseldorf school, and the foremost genre painter in Germany. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies; Medals: Paris, 2d class, 1853; 1st class, 1855, 1857, 1859; Medal of Honour, 1867; L. of Honour, 1859; Officer, 1867; Knight of Prussian Order of Merit, etc., and many medals. Works: Peasant Dance (1850); Cheaters at Cards (1851), Düsseldorf Gallery and Leipsic Museum; Bee-Keeper, Age does not protect against Folly (1851); Funeral in the Woods (1852); Countess Helfenstein begging for her Husband's Life. Pickpocket (1852); The Promenade (1855), Luxembourg Museum; Woman playing with Cats (1856), two others, Ravené Gallery, Berlin; The Toper, Kunsthalle, Hamburg; Country-Town People in a Village Inn, Wiesbaden Gallery; Morning after Kirmess, Golden Wedding (1858); After the Christening (1859); Wochenstube, Tyrolese Brawlers before their Parson (1864); Gypsies Resting (1865), Königsberg Museum; Juggler; Table in the Corner (1869); *Children's* Festival (1869), National Gallery, Berlin; Funeral in a Hessian Village (1870); Beggar Boy (1871); His Highness Travelling; Child with Doll; Old Woman with Cats; Organ-Grinder; Council of Peasants; In a thousand Fears, Die Geschwister (1872); Holy Family (1875); Tavern Scene (1876); The Refractory Model (1877); Solomonic Wisdom (1878); Glimpse behind the Scene (1880), Dresden Gallery;



Little Pigs (1881); Portraits of Professors Mommsen and Helmholtz (1881), National Gallery, Berlin; Student's Visit Home in Vacation (1884). Works in United States: Road to Ruin, Female Head, Rag Baby, W. H. Vanderbilt, New York; *Holy* Family, None but the Cats, Miss C. L. Wolfe, ib.; Going to the Dance, August Belmont, ib.; City Belle, M. Graham, ib.; Little Scholar, Gretchen, Girl's Head, W. Rockefeller, ib.; Priest and Poacher, T. R. Butler, ib.; Rococo, J. C. Runkle, ib.; Baby, D. O. Mills, ib.; Little Gretchen, C. S. Smith, ib.; Study of Head, J. T. Martin, Brooklyn; Butcher Boy, Portrait, D. W. Powers, Rochester, N. Y.; City Girl, G. Whitney, Philadelphia; Blacksmith, J. D. Lankenau, ib.; Mud Pies (1873), W. T. Walters, Baltimore; German Subject, Leland Stanford, San Francisco; Unwelcome Visitor, Charles Crocker, ib.; Child, R. C. Taft, Providence; Female Head, J. A. Brown, ib.; Old Age and Childhood, Longworth Collection, Cincinnati; Head of Madonna, Hurlbut Collection, Cleveland; Wood-Chopper, S. A. Coale, St.

L Knaus. 1858

Louis.—Gartenlaube (1869), 12; Kunst-Chronik, i. 137; v. 82, 143; vi. 141; xii. 19; Illust. Zeitg. (1864), i. 115; (1881), ii. 368, 374; Müller, 301; Wolfgang Müller, Düsseldorf K., 253; Leixner, D. mod. K., i. 67; Nord und Süd, xiv. 117; Hecht, i. 124; Riegel, Kunst-Studien, 408; Reber, 618; Rosenberg, Berl. Malersch., 177; Vom Fels zum Meer, i. 302; Wiegmann, 333; Zeitschr. f. b. K., iv. 17; vi. 148; x. (Mittheilungen, iii. 65); xii. 388.

KNELLER (Kniller), Sir GODFREY, Bart., born in Lübeck, Aug. 8, 1646, died at Twickenham, Nov. 7, 1723. Dutch school; portrait painter, reputed to have studied under Rembrandt and Ferdinand Bol at Amsterdam, and in Rome (1672–74) under Carlo Maratta and Bernini (?); went afterwards to Venice, where he was well received by the leading families, whose portraits he painted. On his return from Italy, lived for a time in Hamburg, but was induced to go to England in 1674, and received such a flattering reception from Charles II. that he determined to remain there. After the death of Sir Peter Lely he was made court-painter, and he received equal favour from James II., William III., who knighted him (1692), Queen Anne, and George I., who made him a baronet (1715). His forty-three portraits of the members of the Kit Kat Club, and his Beauties at Hampton Court, are examples of his facile and meretricious style and corrupt taste. That he was the leading portrait painter of his day shows the low state of art at the time. "Where," says Walpole, "he offered one picture to fame, he sacrificed twenty to lucre." The National Portrait Gallery contains fifteen portraits by him, including Addison, Congreve, Watts, Wren, James II. (1685), and Lady Russell. Portraits of Addison, Pope, Dr. Wallis, and of himself, hang in the Bodleian Library, Oxford. Other works: Portrait of the Engraver John Smith (1696), National Gallery, London; William III. landing at Margate (1697), Peter the Great, Queen Mary II., William Duke of Gloucester, John Locke, Sir Isaac Newton, The Hampton Court Beauties (8), Child with Lamb, Hampton Court Palace; James II., The Converted Chinese, Windsor Castle; Portrait of Canon François de Cock, Antwerp Museum; Male Portraits (3), Brunswick Museum; Copernicus in his Study, Königsberg Museum; Queen Henrietta Maria, Old Pinakothek, Munich; John Locke, Sculptor Gibbons, Hermitage, St. Petersburg; Man in Coat of Mail, Standard-Bearer (1648, copies after Rembrandt), Schwerin Gallery; A Princess of Portugal,

Princess de Barbensson, William Wake, Archbishop of Canterbury (1716), Vienna Museum. His elder brother, John Zachary Kneller (1635–1702), who went to England with him, painted architectural decorations in fresco, and portraits and still life in oil. A portrait of William III. of Orange by him is in the Schwerin Gallery. —Ackermann, Porträtmaler Sir G. K.; Ch. Blanc, École allemande; Engerth, Belved. Gal., ii. 226; Kramm, iii. 878; Taylor, Fine Arts; Hamburg, Künst. Lex. (1854); Walpole, Anecdotes; Cat. Nat. Port. Gal.; Redgrave.

Kneller 1720

KNIGGE, OTTO, born in Berlin, Dec. 14, 1835, died there, March 5, 1883. History and portrait painter, pupil of Weimar Art School, then in Paris of Couture and in Berlin of Oskar Begas; visited Italy in 1869. Works: Altarpiece, St. Peter's, Berlin; Healing of Sick Woman, Elizabeth Hospital, Berlin; Loreley, Breslau Gallery; Morning Dew; Joseph of Arimathea bringing the Crown of Thorns to the Virgin.—Dioskuren (1866); Illust. Zeitg. (1867–68); Kunst-Chronik, xviii. 395; Müller, 353.

KNIGHT, DANIEL RIDGWAY, born in Philadelphia, Pa., contemporary. Genre painter, pupil of the École des Beaux Arts, Paris, in 1872, of Gleyre, and of Meissonier in 1876. Exhibits at Paris Salon and at the National Academy. Studio at Poissy, France. Works: The Veteran (1870); Othello in the House of Brabantio (1871); Fugitives, Antiquary, Dividing the Profits, Old Beau (1873); Strolling in the Garden (1874); Washerwomen (1875); Market Place at Poissy, Harvest Scene (1877); Pot au Feu (1878); In Mourning (1882); Sans Dot (1883); Noonday Rest (1884); Chatterboxes (1885), Reichard & Co., New York.

KNIGHT, JOHN PRESCOTT, born at Stafford in 1803, died in London, March 28, 1881. Portrait painter, pupil of H. Sass and George Clint, and of Royal Academy in 1823; became an A.R.A in 1836, and R.A. in 1844. Was professor of perspective in Royal Academy in 1839–60, and secretary in 1847–73. —Art Journal (1849), 209; (1881), 159; Sandby, ii. 174.

KNIGHT ERRANT, Sir John Everett *Millais*, Bart., Charles H. Wilson, Esq., M.P.; canvas, H. 6 ft. × 4 ft. 5 in. A woman, made prisoner by brigands and stripped, is bound nude to a tree in a wooded rocky landscape; near her, one of the robbers lies on the rocks dead, slain by a knight in armour, who is cutting her bonds with his sword; in the distance, shadowy figures flying in fear. The only example by Millais of a full-length, life-size, nude female figure. Painted in 1870 in six weeks.

KNIGHT AND TWO WOMEN, *Tintoretto*, Dresden Gallery; canvas, H. 4 ft. 11 in. × 8 ft. 2 in. A knight in a gondola, which a helmsman steers, rescues two nude women from a tower. From the reserved pictures in 1861.

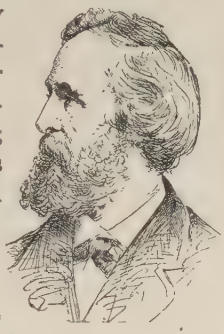
KNIGHT'S VISION, *Raphael*, National Gallery, London; wood, 7 in. sq. A youthful knight asleep upon his shield at foot of a laurel tree; a lovely girl stands near his head, with a sword in one hand and a book

Knight's Vision, Raphael, National Gallery, London.

in the other, while a second watches at his feet and presents a myrtle blossom; background, a landscape with a village, and a fortress on a hill. Painted in Perugia in 1504–5 (?). Long in Borghese collection,

whence passed to W. Young Ottley, who sold it in 1801 to Sir Thomas Lawrence for £470 ; next passed to Sir M. Sykes, whose heir, Rev. Thomas Egerton, sold it in 1847 for £1,050 to National Gallery, which possesses also the original sketch in pen and ink. Engraved by L. Gruner.—C. & C., Raphael, i. 199 ; Müntz, 95 ; Passavant, ii. 16 ; Perkins, 60 ; Richter, 53.

KNILLE, OTTO, born at Osnabrück, Sept. 10, 1832. History painter, pupil of Düsseldorf Academy under Karl Sohn, Th. Hildebrandt, and Schadow ; studied then in Paris under Couture, lived four years in Munich, three years in Italy, and settled in 1866 in Berlin, where, in 1875, he became professor at the Academy. Senator in 1882. Gold medal, Berlin, 1881. Works: Death of Totila (1855) ; Corpse of the Cid frightening the Moors ; Nun led to be immured, Provinzial Museum, Hanover; Cycle from Thuringian Legends ; Fiesole in Monastery of San Marco ; *Tannhäuser* and Venus (1873), National Gallery, Berlin ; Emperor Hadrian and Antïnous ; Four Friezes representing Antique, Scholastic, Humanistic, and Modern Culture, Berlin University.—Müller, 302 ; Leixner, D. mod. K., ii. 87 ; Rosenberg, Berliner Malerschule, 164 ; Wolfgang Müller, Düsseldorfer K., 162 ; Zeitschr. f. b. K., xvii. 55 ; xx. 94.



KNIP, HENRIETTE. See *Ronner*.

KNIP, JOSEPHUS AUGUSTUS, born at Tilburg, Aug. 3, 1777, died at Berlicum, near Bois-le-duc, Oct. 1, 1847. Landscape painter, son and pupil of Nicolaas Frederik Knip (flower painter, 1742–1809); went in 1801 to Paris, where he was befriended by Gerard van Spaendonck ; received a pension in 1808, from Louis Napoleon, King of Holland, and soon after went to Rome, whence he visited Naples and Calabria, and returned home with many sketches in 1813 ; lived at Amsterdam until 1821, went to Paris in 1823, painted much for the royal family and received a gold medal, returned to Amsterdam in 1827, and became blind in 1832. Member of Amsterdam Academy. Italian Landscapes by him are in the Amsterdam (1818) and Rotterdam Museums. His sister Henriette Geertruida (born at Tilburg, July 19, 1783, died at Haarlem, May 29, 1842), was a skilful flower painter, pupil in Paris of Spaendonck and of Jan Frans Dael. Medals, Paris, 1819 ; Amsterdam, 1822.—Immerzeel, ii. 117 ; D. Kunstbl. (1852), 310.

KNOLLER, MARTIN, born at Steinach, Tyrol, Nov. 8, 1725, died in Milan, July 24, 1804. History and portrait painter, first instructed by an obscure artist in Innsbruck, then pupil of Paul Troger, who accidentally discovered his talent in passing through Steinach on his return from Italy in 1745, and took him to Vienna. Having obtained the great prize at the Academy in 1753, returned to Tyrol, and after two years went to Rome, where he studied the old masters, and freed himself from Troger's mannerism. He found an adviser in Raphael Mengs and a warm friend in Winckelmann. In 1755 appointed professor at the Academy of Milan, where he spent forty prosperous years. In 1790–92 he was in Vienna, and painted Leopold II. and Francis I. He excelled as a portrait and fresco painter, and decorated a number of churches in the villages of Tyrol, Bavaria, and Lombardy, and many palaces in Milan. Works: Young Tobias healing his Father's Eyes ; Stoning of St. Stephen (1754) ; Conception of Mary, Birth of Mary, Marriage of Mary ; Madonna, St. Joseph Dying ; Beheading of St. Catharine; St. Sebastian, Pietà (1790), Holy Family (1794), Kloster Ettal, Bavaria ; St. Charles Borromeo (1764); Raising of Lazarus ; Scipio at Carthage ; Christ at Emmaus ; Martyrdom of St. Sebastian ; do. of John the Baptist ; Eight Altarpieces in Stiftskirche at Gries, near Botzen ; Christ on the Cross (1796), Holy Family, Joseph and Potiphar's

Wife, A Saint of the Servite Order, Portrait of Raphael Mengs, do. of Himself (2), Count Firmian and Suite in a Landscape, two other Male Portraits, Ferdinandeum, Innsbruck; Judgment of Paris (1786), Palais Taxis, ib.; St. Benedict and St. Scholastica presented to the Trinity by the Virgin (1770), Schleissheim Gallery; Male Portrait (1791), Vienna Museum; Assumption, St. Sebastian restored by Irene, Portrait of Raphael Mengs, do. of Himself (1803), three other Male Portraits, Academy, Milan; over thirty pictures in Royal Palace and Chapel, ib.; others in Palazzo Groppi, Palazzo Melzi (4), Mainoni Collection (5), ib.; Portraits of Emperors Leopold II. and Francis II.; do. of Himself, Castle Leopoldkron, near Salzburg, and Sacristy of Stiftskirche at Gries. Frescos: The Heavenly Glory (1760, a model specimen of fresco painting), Kloster Ettal, Bavaria; Five Ceilings, Royal Palace, Milan; Apotheosis of Alberich the Great, Rinaldo in Gardens of Armida, Wedding of Rüdiger and Radamante, Palazzo Belgiojoso, ib.; Rape of Ganymede, and two others, Palazzo Groppi, ib.; Scenes in Life of St. Augustine, Stiftskirche at Gries; Descent from the Cross, Campo Santo, Rome.—Allgem. d. Biogr., xvi. 321; Göthe, Winkelmann, 280; Hormayr's Archiv. (1826), xvii. 800; Kugler (Crowe), ii. 557; D. Kunstbl. (1858), 99; Kunst-Chronik, xx. 421; Wurzbach, xii. 161.

KNORR, GEORG, born at Löbau, West-Prussia, in 1845. Genre painter, pupil of Königsberg Academy under Rosenfelder, studied then in Berlin and Düsseldorf, and afterwards visited Italy. His subjects are mostly humourous. Works: Invitation to Tea (1867); In the Museum (1872); New Inmates (1874); At Boarding School (1875); Taken in the Act (1877).

KNORR, HUGO, born in Königsberg in 1834. Landscape painter, pupil of Königsberg Academy; won first prize and completed his studies under Behrendsen, travelled in the Hartz Mountains in 1858, and in Norway in 1861. Professor at the Polytechnic School in Carlsruhe since 1873. Works: Before the Storm; After the Storm; View of Witches' Dancing-Ground in the Hartz; Norwegian Glacier; Norwegian Waterfall; Fjord in High Plain; Hardanger Fjord; Wreck on Norwegian Coast; Surf on Norwegian Coast; Flying Dutchman (1870).—Kaulen, 171; Müller, 303.

KNÜPFER, NICOLAUS, born at Leipsic in 1603, died at Utrecht or at The Hague in 1660 (?). Dutch school; history, genre, and portrait painter, pupil of Abraham Bloemaert at Utrecht, whither he came from Magdeburg in 1630, and where he soon became one of the best artists of the Dutch school, enjoying the favour of distinguished patrons, especially of the King of Denmark. He was the first master of Jan Steen, and, according to Kramm, removed afterwards to The Hague. Works: Solomon sacrificing to Strange Gods, Brunswick Museum; The Seven Works of Mercy, Cassel Gallery; Paul and Festus, Mercury and Psyche, Copenhagen Gallery; Artist and his Wife making Music, Dresden Museum; Venus asleep and Cupid, Oldenburg Gallery; Esther before Ahasuerus, Hermitage, St. Petersburg; Allegory on Chase after Fortune (1651), Joseph explaining the Dreams, The Washing of Feet, Schwerin Gallery.—Allgem. d. Biogr., xvi. 331; Descamps, i. 293; Kramm, iii. 882; Riegel, Beiträge, ii. 188; Schlie, 319.

KNYFF, ALFRED DE, born in Brussels in 1819, died in Paris, March 22, 1885. Landscape painter. Lives at Fontainebleau. Medals: 3d class, 1857, 1859, 1861; L. of Honour, 1861. Works: Souvenir of Chennevières; Dike of Champigny; Storm in the Campine; Old Willow; Oak at Fontainebleau; Sunset in the Campine in Belgium (1869); Moonlight; Scotch Heath; Evening; Villiers sur Mer; Clairvaux Village (1873); Mouth of the Meuse, Garden of Alfred Stevens, Marsh in the Campine (1875); Prairies of Lagrange, Forest of Stolen in the Campine (1877); Old Willow, Meadow (1880); Environs of Bruges (1883); Prairies

of Mortefontaine, Isle of Césambre (1884). —Journal des B. Arts (1860), 150 ; Müller, 304.

KNYFF, WOUTER, born at Wesel, of a Haarlem family ; living in 1679. Dutch school. Painted city views and landscapes in the style of Van Goyen ; received into Haarlem Guild in 1641. Pictures very rare. Work : View of a City on a River, Ghent Museum.—Kramm, iii. 882.

KÖBEL, GEORG, born at Worms in 1807. Landscape painter, pupil of Dresden and Munich Academies ; visited North Italy several times, and Rome in 1836 and 1838, and was greatly influenced by Markó ; returned to Munich in 1840. Works : Views of Lake Garda ; Views in the Ramsau ; San Gregorio in Sabine Mountains ; Cloister Andechs in Bavaria ; Passenhofen ; Ober-Ammergau ; Grotto of Egeria, Schack Gallery, Munich; Königsee near Berchtesgaden ; Porta Nomentana ; View of St. Peter's, Rome, Carlsruhe Gallery.—Müller, 304.

KOBELL, FERDINAND, born in Mannheim, June 7, 1740, died in Munich, Feb. 1, 1799. Landscape painter, pupil in Mannheim of Verschaffelt. Studied from 1768 in Paris, and after his return became court-painter and professor at the Mannheim Academy. In 1793 he was made director of the Munich galleries. His landscapes, in the style of Berchem, are effective and truthful studies from nature. Works : Views in and near Aschaffenburg (6), Aschaffenburg Gallery ; Four Landscapes (one dated 1785), Schleissheim Gallery ; Six do., Carlsruhe Gallery ; Three do. (1784, 1791), Darmstadt Museum ; Five do., Stuttgart Museum ; others in Augsburg Gallery.—Allgem. d. Biogr., xvi. 350 ; Kugler, kl. Schriften, iii. 363 ; Kunstblatt (1858), 280 ; Lipowsky, 155.

KOBELL, FRANZ, born at Mannheim, Nov. 23, 1749, died in Munich, Jan. 14, 1822. Landscape painter, pupil of Mannheim Academy, went in 1776 to Italy, where he spent nine years, chiefly at Rome, and on his return in 1785 settled in Munich, and was made court-painter and honorary member of the Academy ; afterwards devoted himself entirely to drawing, and is said to have left over 10,000 productions of his pencil. Works : Rocky Landscape with Waterfalls, Bamberg Gallery ; Morning Landscape, Evening Landscape, do. (1778), Cart-Horse and Figures, Boy feeding Horses, Horse Stable (1780), Mountainous Landscape, Weimar Museum.—Allgem. d. Biogr., xvi. 355 ; Goethe, Winkelmann, ii.; D. Kunstbl. (1822), 181.

KOBELL, JAN, born at Delftshaven in 1779, died at Amsterdam, Sept. 23, 1814. Animal and landscape painter, son of Hendrik Kobell (landscape and marine painter, 1751–99, by whom there is a Storm at Sea (1773) in the Gotha Museum); pupil at Utrecht of Willem Rutgaart van der Wall, and took Paul Potter for his model ; went in 1812 to Paris, where, in the same year, he won a gold medal, and rapidly attained popularity. His fellow-artists at Amsterdam honoured him as their foremost animal painter. In 1813–14 he lived in London until shortly before his death. Works : Landscape with Cattle, View in Gelders, Oxen at Pasture (1806), Museum, Amsterdam ; Landscape with Cattle, Horse and Goats by a Barn, Landscape with Peasants Milking, Museum Fodor, ib.; Oxen and Sheep in a Meadow, Rotterdam Museum.—Allgem. d. Biogr., xvi. 354 ; Immerzeel, ii 120 ; Kramm, iii. 885.

KOBELL, JAN, born at Rotterdam, April 13, 1800, died there, Nov. 8, 1838. Animal and landscape painter, son of the engraver Jan Kobell (1756–1833, a brother of Hendrik), pupil of Rotterdam Academy ; painted at the age of seventeen a Cow Stable, which was placed in the Hague Museum. His principal work, a life-size Cattle-piece (1830), was immediately sold in Paris. His sister, Anna (1795–1847), was also an esteemed artist, whose works are in private collections in Holland.—Allgem. d. Biogr., xvi. 355.

KOBELL, WILHELM VON, born in Mannheim, April 6, 1766, died in Munich,

July 15, 1855. Landscape and battle painter, son and pupil of Ferdinand Kobell, studied afterwards in the Mannheim and Düsseldorf Galleries, especially after Wouwerman; went to Rome in 1778, became professor at the Munich Academy in 1808, and visited Vienna and Paris in 1809–10, to make studies for his battle-pieces, which, containing many portraits of famous contemporaries, are of historical interest. Member of Berlin (1791) and Vienna (1808) Academies; Bavarian Civil Order of Merit in 1815; ennobled in 1833. Works: Conquest of Ulm; do. of Braunau; Skirmish near Günzburg; Entry of French-Bavarian Troops into Munich (1807); Third Day of Battle of Hanau (1808), New Pinakothek, Munich; Skirmish near Polozk (1812); Siege of Breslau; Surrender of Brieg, Cavalry Skirmish at Arnhofen (1809), Battles of Eckmühl and Wagram, Banquet Hall, Königsbau, ib.; Siege of Kosel (1806); Storming of Glatz, Attack of the Russians near Poglawi (1807); Battle at Bar sur Aube (1814); Cattle (1820), National Gallery, Berlin; Start for the Chase, Rocky Landscape, Bamberg Gallery; Cows and Sheep on the Alp, Cattle in a River, Return from the Chase, Carlsruhe Gallery; Loaded Donkeys on a Height, Horseman halting by Peasant Boy (1823), Darmstadt Museum; Herd and Shepherd Boy, Städel Gallery, Frankfort; Horse-pieces (2), Prehn Collection, ib.; Landscape with Cattle, Ferdinandeum, Innsbruck; Peasant Family returning from Market, Leipsic Museum; Mountain Road with Carter and Peasant Woman (1822), Lady and Gentleman dismounted on Lake-shore (1790), Two Horsemen Galloping, Schleissheim Gallery; Hunting Party (1822), Weimar Museum; Landscape with Ploughing Team; do. with Freight Wagon, Wiesbaden Gallery; Alpine Shepherdess and Chamois Hunter Conversing, Similar Subject (1827), Horsemen with Horses and Dogs near a Lake (1832), Fürstenberg Gallery, Donaueschingen; several in Mannheim Gallery.—Allgem. d. Biogr., xvi. 357; Andresen, i. 114; Söltl.

KOBKE, CHRISTEN SCHJELLERUP, born in Copenhagen, May 26, 1810, died there, Feb. 7, 1848. Landscape, genre, and portrait painter, pupil of Copenhagen Academy under Lorentzen and Eckersberg, went to Rome in 1838, and afterwards to Naples. In 1845–46 he painted frescos in the Thorvaldsen Museum, and, having painted his reception piece for the Academy, died of grief over its rejection. Works: Old Sailor (1832), Summer Morning near Osterbro (1836), From Dosseringen (1839), Coast View in Capri (1844), Copenhagen Gallery; Bay of Naples (1843), Leipsic Museum; View in Aarhus Cathedral; Antique Hall at Charlottenburg; Frederiksborg Castle at Sunset.—Weilbach, 390.

KOCH, JOHANN KARL, born at Hamburg in 1806. History painter, went in 1827 to Munich, and thence visited Rome in 1836. Works: Madonna with St. John, Kunsthalle, Hamburg; Miraculous Cure of Sick Boy, Departure of St. Bernard from Speyer, Speyer Cathedral. Frescos in Church of All Saints, Munich; do.: Pope Gregory II. consecrating Boniface Apostle of the Germans, Consecration of Kloster Fulda, Murder of St. Maximilian at Cilly, Styria in 284, Baptism of St. Ottilia, Bishop Wulfram in Friesland rescuing two Youths from the Sea, Murder of St. Kilian at Würzburg, St. Walpurga saving by her Prayers a Sick Girl, Return of St. Willibald from Pilgrimage to the Holy Land, Baptism of Wittikind at Attigny, Charlemagne at the Council in Frankfort, Basilica, ib.—Cotta's Kunstbl. (1836), 69.

KOCH, JOSEF, born in Munich in 1819, died there, Feb. 17, 1872. Landscape and animal painter, pupil of Albrecht Adam and of Friedrich Voltz; tried also portraits under Bernhardt, and studied in Antwerp; after visits to Paris and Venice, returned to Munich in 1846. Works: Ruin Kropfberg in the Inn Valley (1849); View near Antwerp (1851); Animals in the Woods (1852); Grazing Cows (1853); Cattle Drinking (1855); Frauenchiemsee by Moonlight

(1859); View near Feldwies (1862); Frauen Insel (1864); Morning in the Fields (1856), Pasture near Antwerp (1858), Harvest (1861), Munich Art Union.—Allgem. d. Biogr., xvi. 392; Allgem. Zeitg., March 10, 1872, Beilage, 70.

KOCH, JOSEF ANTON, born at Obergiebeln, Tyrol, July 27, 1768, died in Rome, Jan. 12, 1839. Landscape painter, pupil of the Karlschule, Stuttgart; went in 1791 to Strasburg, and in 1793 to Basle; in 1795 travelled on foot to Naples, where he studied from nature, and in the spring following went to Rome, where he was closely allied with Carstens and Wächter, who greatly influenced his artistic development. In 1812–15 was in Vienna, where he painted his best landscapes; in 1815 returned to Rome. Aiming at the regeneration of historical landscape painting, as cultivated by Poussin, this master stands, together with Johann Christian Reinhardt, midway between Carstens and Cornelius. Works: Rape of Hylas, Polyphemus, Nausicaä, Outlook on the Sea, Acis and Galatea, Macbeth, Diana and Actæon, Orestes pursued by Furies, Apollo and Shepherds, Cadmus killing a Dragon, Judgment of Paris, Abraham visited by Angels, Building of the Ark, Deluge, Boaz and Ruth, Hercules, Rinaldo and Armida, Antigone and Polynices (1800–1812); Landscape with St. George (1809), Augsburg Gallery; Schmadri Falls in Lauterbrunn Valley (1811), Noah's Sacrifice (1813), Ideal Landscape with Jacob's Return (1816), Leipsic Museum; Monastery of S. Francesco di Civitella (1814), National Gallery, Berlin; Vigne de Belvedere di Olevano (1815), After the Storm, The Schmadri Brook Falls in Switzerland, New Pinakothek, Munich; Italian Landscape, Schack Gallery, ib.; Falls at Tivoli (1818), Darmstadt Museum; Rape of Hylas, Balaam's Ass, Noah's Sacrifice, Städel Gallery, Frankfort; Landscape after Storm, do. with River, Stuttgart Museum; Night Landscape with Adoration of the Magi, View in Bernese Oberland, Macbeth and the Witches, Ruth and Boaz, Apollo among the Shepherds, The Tyrolese Landsturm of 1809, Scene from Dante's Inferno, Ferdinandeum, Innsbruck; Macbeth and the Witches (1829), Views of and near Olevano (2), View on the Tiber near Rome, Basle Museum; Four Scenes from Dante's Inferno (fresco, 1829), Villa Massimi, Rome; Tivoli, Grotta Ferrata, View near Olevano with Greek Figures, Maria Maggiore, Rape of Hylas, Tyrolese View (1829–33); Diana Bathing (1833); Replicas of Macbeth, Apollo and Shepherds, Noah's Sacrifice (1834–36); Rape of Ganymede (1838).—Allgem. d. Biogr., xvi. 388; Allgem. Zeitg. (1839), Beilage, 51, 382; Andresen, i. 9; Dohme, K. u. K. des XIX. Jahrh., 2; Förster, iv. 59; Haakh, Beiträge, 11; Jordan (1885), ii. 122; D. Kunstblatt (1855), 37; Kunst-Chronik, xix. 213; Raczynski, iii. 300; Reber, i. 166; Riegel, i. 107; Schack, Meine Gemäldesammlung (1884), —; Wurzbach, xii. 184; Zeitschr. f. b. K., x. 65.

KÖCKERT, JULIUS, born in Leipsic, June 5, 1827. History and genre painter, pupil of Prague Academy under Rubens; went in 1850 to Munich, where he painted some of the frescos in the National Museum, and the greater part of the Battle of Salamis, after Kaulbach's composition, in the Maximilianeum; likewise of Kaulbach's Otto III. in the Germanic Museum at Nuremberg. Many of his works are owned in England and America. Medal at Teplitz, 1879. Works: Haroun al Raschid, Maximilianeum, Munich; Solstice Festival in the Alps; Hay-Harvest on Chiem Lake; Dance of Elves; Hero and Leander.—Müller, 305.

KOEBERGER. See *Cobergher*.

KOECK, MICHAEL, born at Innsbruck, Aug. 29, 1760, died in Rome in Nov., 1825. History painter, pupil of Peter Denifle, then in Milan (1777–86) of Martin Knoller, whence he went as Imperial pensionary to Rome,

where he became a member of the Academy of S. Luca, and in 1814 inspector of the Papal Cabinet of Mosaics. Works: History of Achilles (in 14 pictures, after which was executed the famous mosaic table presented by Pope Leo XII. to the King of France), St. Paul before King Agrippa, Ferdinandeum, Innsbruck; Frescos in Municipal Hall in Rome.—Hormayr's Archiv. (1826), xvii. 206; Tyrol. K. Lex. (1830), 131; Wurzbach, xii. 207.

KOEDYCK, NICOLAAS, born in Zaandam in 1681. Dutch school; portrait and genre painter, after the style of Pieter de Hooch. He was the last good Dutch painter of the old period, and the favourite of Peter the Great in Zaandam (Sardam). Works: Portrait of an Admiral, Amsterdam Museum; Dutch Interior, Brussels Museum; Man with Wineglass, in Background a Concert, Hermitage, St. Petersburg.—Immerzeel, ii. 122; Kramm, iii. 893.

KOEHLER, ROBERT, born in Hamburg in 1850. Brought to America in 1854. Genre painter, pupil of the National Academy under Professor Wilmarth, and of the Art Students' League under Walter Shirlaw; afterward studied in Munich under Lœftz and Defregger. Exhibited first in National Academy in 1878. Works: Her only Support (1883); Socialist (1885).

KOEKKOEK, BAREND CORNELIS, born at Middelburg, Zeeland, Oct. 11, 1803, died at Cleves, April 5, 1862. Landscape painter, son and pupil of Johannes Hermanus Koekkoek (marine painter, 1778–1851, by whom there is a Sea View, 1847, in the New Pinakothek at Munich), and student of Amsterdam Academy under Schelfhout and Van Oos; travelled in Belgium, in the Ardennes, on the Rhine, and Moselle, visited Paris, afterwards settled at Beck in Gelderland, and in 1841 founded an Academy of Design at Cleves. Member of Rotterdam and St. Petersburg Academies in 1840. Orders of the Lion (1839) and of Leopold (1842); L. of Honour; gold medals in Amsterdam (1840), Paris (1840 and 1843), and The Hague. Works: Wood-Interior (1840); do. (1843); Oak-Wood in Damp Weather; Landscape on Nether Rhine; Summer Landscape, Winter Landscape (1843), National Gallery, Berlin; Landscapes (2, one dated 1853), Ravené Gallery, ib.; do. (1), Carlsruhe Gallery; do. (2, 1851, 1852), Leipsic Museum; do. (1838, 1848), Museum, Amsterdam; Landscape with Cattle, City on a River, Four others, Museum Fodor, ib.; Forest, View in Guelders, Winter, Rotterdam Museum; View near Cleves (1846), Antwerp Museum; Marines (2), South Kensington Museum; View on the Moselle, Historical Society, New York; Dutch Landscape, W. H. Vanderbilt, ib.; Landscape, J. W. Drexel, ib.;

Street in Antwerp, M. K. Jesup, ib.; Landscape, Market, Church, R. L. Stuart Collection, ib.; Landscape, J. T. Martin, Brooklyn.—Cotta's Kunstbl. (1836), 187; (1840), 361; D. Kunstbl. (1856), 52, 407; Immerzeel, ii. 123; Kramm, iii. 896; vii. 95; Larousse, ix. 1238.

KOEKKOEK, HERMANUS, born at Middelburg, March 13, 1815, died at Haarlem, Nov. 5, 1882. Landscape and marine painter, son and pupil of Johannes Hermanus, and brother of preceding. Member of Amsterdam Academy in 1840. Works: Calm Water with Fishing Smacks (2), River View, View on Zuyder-Zee, three others, Museum Fodor, Amsterdam; Agitated Sea, Rotterdam Museum; Sea on Dutch Coast, Kunsthalle, Hamburg.—Immerzeel, ii. 126.

KOELBL, ALOIS, born in Munich, Jan. 14, 1820, died there, March 28, 1871. Genre painter, pupil of the Munich Academy under Heinrich von Hess, then of Bernhard in portrait painting; visited Italy in Michael Echter's company, and finally devoted himself to small genre subjects. Works: Clerks in a Sacristy (1852); Walk (1859); Preparing for a Sunday Walk (1860); Recruit in the Kitchen; Palatine Rudolph I. and Duke Otto in the Battle of Göllheim (large fresco), National Museum, Munich.

—Allgem. d. Biogr., xvi. 466; Allgem. Zeitg., April 2, 1871, Beilage, 92.

KOETS, ROELOF, born at Zwolle in 1656, died there in 1725. Dutch school; portrait painter, pupil of Gerard Terburg; was much employed by Henry Casimir of Nassau, Stadtholder of Friesland, and afterwards by William III., and is said to have painted five thousand portraits. Works: Portrait of Henry Casimir of Nassau, Amsterdam and Antwerp Museums; Female Portrait, Lille Museum.—Immerzeel, ii. 127.

KOHL, LUDWIG, born in Prague, April 14, 1746, died there, June 18, 1821. History painter, pupil of Vienna Academy, of which he was made member in 1769, and in 1775 professor at the newly-erected Model School in Prague. Honorary member of Parma Academy, 1773. Works: Dido, Cleopatra, St. Aretius (1767); Virginius stabbing his Daughter (1769); Adoration of the Cross (1770), Prague Gallery; Joseph's Dream, Martyrdom of St. Lawrence (1771); Nativity (1773); Madonna (1775); St. James (1776); St. Barbara (1779); Tarquin and Lucretia (1780); Death of Lucretia, Solomon in Idolatry (1785); Trinity (1786); Hannibal's Oath, Cupid and Psyche, Temple of Hygeia, Three Graces, Socrates in Prison (1801); Abstinence of Scipio, Gothic Church, Rittersaal, Gothic Tomb, Schlosskirche in Prague, Coronation Hall at Prague, Interior of Schlosskirche (1803); St. Bartholomew (1812); St. Cecilia, Magdalen, Catherine, John Baptist, Susanna, Joseph in Egypt, Queen Zenobia, Crucifixion, Entombment (before 1818); Assembly of the Notables in Coronation Hall at Prague.—Allgem. d. Biogr., xvi. 428; Wurzbach, Biogr. Lex., xii. 292.

KÖHLER, CHRISTIAN, born at Werben, Altmark, Oct. 13, 1809, died at Montpellier, Jan., 1861. History and portrait painter, pupil of the Düsseldorf Academy under Schadow, of whose school he became one of the foremost artists. Works: Rebekah at the Well (1833); Song of Miriam (1837), Cologne Museum; Poetry (1838); Semiramis (1843); Hagar and Ishmael (1844), Düsseldorf Gallery; Finding of Moses; Exposure of Moses; Triumph of David; Susanna; Romeo and Juliet; Gretchen at the Spinning-Wheel; Mignon; Germania with the Genius of Liberty (1849), New York Historical Society; Semiramis (1852), National Gallery, Berlin; Portrait of Ferd. Hiller.—Allgem. d. Biogr., xvi. 438; Wolfg. Müller, Düsseld. K., 34; Wiegmann, 139.

KÖHNHOLZ, JULIUS, born in Bremen, March 7, 1839. Landscape painter, self-taught in Munich and on travels in Italy, Tyrol, and in the Austrian and Bavarian Alps. Medal in London (1874). Works: Storm on Lake Constance (1871); Sirocco Storm on Coast of Genoa (1872); Evening on Riviera di Ponente, Traun Lake (1873); Storm on Italian Coast; Lake Garda near Malcesine.—Müller, 305.

KOKEN, EDMUND, born at Hanover, June 4, 1814, died there, Oct. 30, 1872. Landscape painter, studied at the Polytechnic School in Hanover and then in Munich (1836–44), where he was especially allied with Kreling and much influenced by Rottmann. Works: Great Wood Landscape, Cottage on a Pond, Landscape with Figures, Evening Landscape, Street about Christmas Time, Twelve Cartoons of Landscapes, Provinzial Museum, Hanover; Several in Royal Gallery, ib.—Allgem. d. Biogr., xvi. 455.

KOKEN, GUSTAV, born in Hanover, Aug. 8, 1850. Landscape painter, pupil in Hanover of his uncle, Edmund Koken and in Weimar of Theodor Hagen. Works: Winter Landscape (1877); Heath (1878); Evening Landscape in Thuringia (1879); Wall Paintings in Villa Hügel, Hanover.—Leixner, D. mod. K., i. 58; ii. 117; Müller, 305.

KOKEN, PAUL, born in Hanover, Jan. 2, 1853. Landscape painter, son of, and first instructed by, Edmund Koken, then studied in Munich under the influence of Lier and in Weimar under that of Theodor Hagen; travelled on the Rhine, in South Germany,

and North Italy. Works: Evening in Autumn; Wood Interior.—Müller, 305.

KOLBE, KARL WILHELM, the younger, born in Berlin, March 7, 1781, died there, April 8, 1853. History painter, pupil of Berlin Academy under Chodowiecki, formed himself chiefly after the works of Dutch masters. Member of Berlin Academy in 1815, professor and senator in 1830. Works: Duke Albrecht Achilles taking an Ensign; Otto the Great in Battle; Doge and Dogaressa; Battle at Fehrbellin; Last Moments of Duke Wratislaw of Pomerania; Scenes from Nibelungen Lied, Marble Palace, Potsdam; Ascension, Schlosskirche, ib.; Mediæval Street, Knights of Teutonic Order (1824), Marienburg, Charles V. in Flight, The Dead *Frederick* Barbarossa at Battle of Antioch, National Gallery, Berlin (lent to Stettin Museum).—Allgem. d. Biogr., xvi. 463; Kunstblatt (1850), 177; (1851), 110; (1853), 142, 380; Rosenberg, Berl. Malersch., 25.

KOLITZ, LOUIS, born in Tilsit, April 5, 1845. Military, genre, and battle painter, pupil of Berlin Academy, then in Düsseldorf of Oswald Achenbach; influenced by Karl Sohn and Bendemann; took part in the campaign of 1866 and 1870–71, and became in 1880 director of Cassel Academy. Medal in Vienna in 1873. Works: Decamping of Lansquenets (1868); Siege of a City (1869); Wood Border near Orléans, French Infantry before Metz (1872); Taking of French Battery, Prussians at Mars la Tour (1873); Battle of Gravelotte, Uhlan-Vedette, Great Army of Napoleon in Winter; Scene from Skirmish at Vendôme, From Scene of Action before Metz (1870), National Gallery, Berlin; Funeral Procession (1884).—Kunst-Chronik, xx. 749; Meyer, Conv. Lex., xviii. 558; Müller, 306; Leixner, Mod. K., i. 51; ii. 88, 114.

KOLLE, CLAUS ANTON, born at Sandby, Laaland, Nov. 25, 1827, died in Copenhagen, Sept. 2, 1872. Landscape painter, pupil of Copenhagen Academy; went in 1854 to Dresden and Munich as a scene painter, then painted historical subjects and portraits before devoting himself to landscape; went in 1857 to Rome, where he spent several years; was at Biarritz in 1867 and at Aix-la-Chapelle in 1869. Member of Copenhagen Academy. Works: Christ at Emmaus (1857); Wood Section on Himmelbjerget (1860), Copenhagen Gallery; View in the Colosseum, Temple of Vesta, View on Lake Nemi (1862); Forest of Vinderöd (1866); Rocky Precipices at Möen (1867); Rain in Oat-Fields (1870); Spring in the Woods; Coast View at Oen Moen (1871), Copenhagen Gallery.—Sig. Müller, 212; Weilbach, 394.

KOLLER, RUDOLF, born in Zürich in 1828. Idyl and animal painter, pupil in Zürich of Ulrich; studied then in Stuttgart, and one year at the Düsseldorf Academy, finally in Belgium and Paris after the old masters. In 1850–51 he lived in Munich, and in 1856 settled in Zürich. Medal, Paris, 2d class, 1878. Works: Farming in Switzerland (1869); Watering Place, Storm in the Mountains (1870); Cows in Cabbage Field; Herd in the Alps, Musée Rath, Geneva; Lake of Wallenstädt; Idyl from Berner Oberland, Saint Gall Museum; Midday Rest, Evening Landscapes (2), Alp in Engelberg Valley, White Horse in Stable, Zürich Gallery; Stag-Hunt; Cow and Calf run astray in the Mountains (1856), Berne Museum; Cows in Fog; Autumn Evening; Cows with Maid; Meeting (1875); After Sunset; Four Oxen Ploughing, Dresden Museum; Siesta, Morning on the Alp (1885).—D. Kunstbl. (1853), 411; (1857), 227; Kunst-Chronik; Müller, 306; Zeitschr. f. b. K., xx. 115.

KOLLER, WILHELM, born in Vienna in 1829, died in Germany in 1885. Historical genre painter, pupil of Vienna and Düsseldorf (1851–55) Academies; lived in 1856–59 in Antwerp, then settled in Brussels. A few years ago he removed to Paris, but became reduced in his circumstances and went to Germany, where he is said to have succumbed to privations.

Works: Place of Refuge; Emigrants; Scenes from Peasants' War; Marriage of Archduke Ferdinand with Philippine Welser; Tilly's Retreat after Battle of Magdeburg; Baptism of Luther; Faust and Gretchen in the Garden; Sunday Morning; Dürer receiving Message from Margaret of Parma; Wedding Procession of Archduke Maximilian in Ghent; Philippine Welser interceding for her Husband; Charles V. at Fugger's; Emperor Maximilian at Dürer's; Departure for the War; Almsgiving; Hugo van der Goes painting Portrait of the Infanta Marie de Bourgogne, New York Museum.—Art Journal (1867), 9; Journal des B. Arts (1860), 144; Kunst-Chronik, xx. 605.

KOLLOCK, MARY, born in Norfolk, Va., in 1840. Landscape painter, studied at the Pennsylvania Academy, Philadelphia, under Robert Wylie, and in New York with J. B. Bristol and A. H. Wyant. Studio in New York; exhibits at the National Academy. Works: Midsummer in the Mountains (1876); On the Road to Mount Marcy (1877); Evening Walk (1878); Coming Home (1879); Two-hundred-and-twenty-year-old House in East Hampton (1880); Empty Chair (1881); On Rondout Creek, Blind Fiddler (1882); Brook (1883); Gathering Wild Flowers (1884).

KOMPE (Compe), JAN TEN, born at Amsterdam, Feb. 14, 1713, died there in 1761. Dutch school; landscape and city view painter, pupil of Dirk Dalens, the younger (1688–1753), but took Jan van der Heyden and Gerrit Berkheyde for his models. Works: Market in Haarlem, Copenhagen Gallery; Country House near Antwerp (1755), Street in Dutch City, Gotha Museum; Landscape with Sheep (1757), Kunsthalle, Hamburg; View of Dutch Gracht (1740), Moat of Dutch City, Schwerin Gallery.—Immerzeel, i. 144; Kramm, i. 258; Scheltema, Aemstels Oudh., v. 70.

KÖNIG, (FRANZ) NIKOLAUS, born in Berne, April 5, 1760, died March 27, 1832. Landscape painter, pupil of Freudenberger at Berne. Lived at Interlaken in 1798–1800. Works: The Staubbach (1804), Berne Museum; Interlaken and Unterseen.—Allgem. d. Biogr., xvi. 505; Cotta's Kunstblatt (1822), 344; (1832), 212; Goethe, Ueber Kunst und Alterthum, ii. 132.

KÖNIG, GUSTAV, born in Coburg, April 2, 1808, died in Erlangen, April 30, 1869. History painter, pupil of the Nuremberg Art School in 1830–32, then of the Munich Academy under Schnorr. Painted seven scenes from Saxon history for the Duke of Coburg, and thenceforth took his subjects principally from the Reformation period, as he is also called Luther-König. Works: Seven Scenes from Reformation in Saxony (1837, seq.); Elector John Frederic at Chess; Nathan's Sermon before David (1861), New Pinakothek, Munich; Luther and Zwingli at Marburg (1862).—Allgem. d. Biogr., xvi. 512; Dioskuren (1870), 177; Förster, v. 104; Reber, ii. 53; Regnet, i. 343; Ebrard, Gust. König, sein Leben u. s. Kunst (Erlangen, 1870).

KÖNIG, JOHANN, flourished at Augsburg about 1600. German school, history painter; executed for the town hall at Augsburg a Last Judgment, the Story of Ananias and Sapphira, and three Allegories on the Manner of Ruling. He often painted on agate, marble, and other stones, *e.g.*, the Last Judgment and the Passage of the Israelites through the Red Sea, painted on both sides of an agate, in the University Library at Upsala. In the Vienna Museum are four pictures of the Seasons, represented by children playing, harvesting, etc. If identical with the painter of a series of four landscapes in the Sienna Academy, and with Jacob König, by whom are four landscapes with figures in the Gallery at Wiesbaden, and several in the Städel Gallery at Frankfort, he was in Rome in 1613, and there possibly a pupil of Elsheimer, of whose well-known picture Contento he made a copy in 1617, which is in the royal palace at Munich. By his son, Niklaes, who flourished at Nuremberg about 1600 (?), there is a

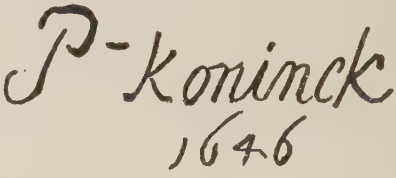
Rough Sea in the Dresden Gallery.—Bode, Studien, 317; Nagler, vii. 117.

KÖNIGGRÄTZ, BATTLE OF, Georg *Bleibtreu*, National Gallery, Berlin; canvas, H. 4 ft. 11 in. × 9 ft. 11 in. On a small elevation in centre King William on a black horse with his suite, Bismarck, Moltke, Roon, etc., watching the battle; in foreground, a detachment of captured Austrians coming towards the spectator; from the right the body-guard galloping forward; in the middle-ground a cavalry combat; on the height to the left the forest of Dub, and at the right the village of Problus on fire. —Jordan (1885), i. 16.

KÖNIGSWIESER, HEINRICH, flourished second half of 16th century. German school; pupil of Cranach, the younger, in Wittenberg, whither he was sent in 1552 by Duke Albert of Prussia. Work: Christ on Mount of Olives, Königsberg Cathedral. —W. & W., ii. 433.

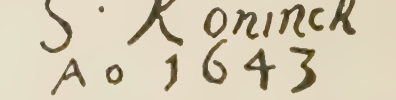
KONINCK, DAVID DE. See *Coninck*.

KONINCK (Koning), PHILIP DE, born at Amsterdam, Nov. 5, 1619, died there, buried Oct. 4, 1688. Dutch school. Landscape, history, and portrait painter, pupil of Rembrandt. Lingelbach and Dirk van Bergen painted the figures in some of his landscapes, which generally represent extensive views with surprising truth to nature and grand atmospheric effect. Works: Landscapes (2), National Gallery, London; Landscape (long attributed to Rembrandt), Lord Overstone, ib.; Mouth of a Dutch River, Hague Museum; Landscape (1676), Entrance to a Forest, Amsterdam Museum; Landscape (1664), Rotterdam Museum; View near Scheveningen, Museum, Brussels; Landscape, Arenberg Gallery, ib.; do. (1664), Rotterdam Museum; Daughter of Jairus, Surgical Operation (1650), Old Woman with a Pot, Kunsthalle, Hamburg; Merry Skippers at the Inn (1646), Schwerin Gallery; Portrait of the Poet Joost van Von-



del (1656 and 1662).—Allgem. d. Biogr., xvi. 535; Ch. Blanc, École hollandaise; Burger, Musées, i. 53; ii. 181; Immerzeel, ii. 128; Kramm, iii. 901; Kugler (Crowe), ii. 387; Stuers, 65.

KONINCK (Koning), SALOMON, born at Amsterdam in 1609, died there after 1663. Dutch school. History, genre, and portrait painter, pupil of David Colyns and Nicolaas Moyaert, and later a follower of Rembrandt. Became member of the Painter's Guild at Amsterdam in 1630. Works: Young Man Reading (1630), Bridgewater Gallery, London; Joseph explaining Pharaoh's Dream (attributed to Rembrandt), Lord Scarsdale, Keddleston Hall; The Goldweigher (1654), Rotterdam Museum; St. Jerome, Basle Museum; Portrait of a Rabbi, Calling of St. Matthew (1646); Crœsus and Solon, Berlin Museum; Old Philosopher (1649), Brunswick Museum; Lady at Toilet, Turkish Warrior, Copenhagen Gallery; Hermit Reading (1643), Old Man with Turban, Old Bearded Man with Telescope, Dresden Museum; David playing before Saul, Städel Gallery, Frankfort; Lady's Portrait, Gotha Museum; Christ in the Temple, Old Pinakothek, Munich; Parable of the Vineyard, Old Man, do. in Profile, Hermitage, St.



Petersburg; Male Portrait, Schleissheim Gallery; Saul and David, Joseph explaining Pharaoh's Dreams (1655), Vision of Zachariah, Old Man's Portrait, Schwerin Gallery;

Scholar in his Study, Stuttgart Museum; Portraits, Madrid Museum. — Allgem. d. Biogr., xvi. 535; Ch. Blanc, École hollandaise; Burger, Musées, ii. 181; Kugler (Crowe), ii. 393; Quellenschriften, xiv. 148; Stuers, 91.

KONINGSLOO. See *Coninxloo.*

KONRAD VON SOEST, German school, flourished early part of 15th century. The most prominent master of the school of Soest, which he raised to a standard equal to that of Rhenish art. Works: Great Altarpiece at Nieder-Wildungen (1402); Pictures in Münster and Soest. — Allgem. d. Biogr., xvi. 652.

KOOI, WILLEM BARTEL VAN DER, born at Augustïnusga, Friesland, May 13, 1768, died at Leewarden, July 14, 1836. Genre and portrait painter, pupil of Frans Swart, Johannes Verrier (1721–97), and Hermanus Wouter Beckkerk (1756–96), at Leewarden; in 1804 studied at Düsseldorf. Member of Amsterdam, Antwerp, and Ghent Academies. Works: Portraits of himself and Dirks Jacobs Ploegsma, The Love Letter (1808), Portrait of Johannes Kobell (1811), Piano-playing Interrupted, Portraits (3, 1804, copies after Van Dyck), Amsterdam Museum.—Immerzeel, ii. 131; Kramm, iii. 904.

KOPISCH, AUGUST, born in Breslau, May 26, 1799, died in Berlin, Feb. 3, 1853. Landscape painter, pupil of the Prague and Vienna Academies; studied in Dresden in 1819-22, and after visiting Rome, Naples, and Breslau, lived in Berlin in 1833–47, when he moved to Potsdam. Works: Falls at Terni; Blue Grotto at Capri; Pontine Marshes at Sunset (1848), National Gallery, Berlin.—Allgem. d. Biogr., xvi. 661; Kunstblatt (1853), 70, 159; Rosenberg, Berliner Malerschule, 339.

KÖRLE, PANGRAZ, born in Munich, Oct. 21, 1823, died there, April 23, 1875. Genre painter, pupil of the Munich Academy, then of Bernhardt in portrait painting; went in 1845 to Vienna, where, through study in the galleries and under Waldmüller's influence, he was led to take up genre. Returned in 1848 to Munich, where he soon devoted himself successfully to subjects from the Rococo period. Works: The Broken Vase, Leipsic Museum; Waitress; Applause; Consolation; In the Ancestral Hall; Fettered; Angry Lovers; A Little Misfortune; Ladies making Music; Cavalier and Waitress.—Allgem. d. Biogr., xvi. 705; Allgem. Zeitg., May 1, 1875; Kunst-Chronik, x. 507.

KORNEK, ALBERT, born in Breslau, Jan. 11, 1813. History, genre, and portrait painter, pupil of Berlin Academy under Kloeber, and of Düsseldorf Academy under Karl Sohn; returned to Berlin in 1840. Works: Faust and Gretchen; Jacob and Rachel; Holy Family; St. Ann with her Daughter Mary; St. Cecilia; Italian Woman with Children before a Madonna; Latest Despatch.—Müller, 307.

KÖRNER, ERNST, born at Stibbe, West Prussia, Nov. 3, 1846. Landscape and marine painter, pupil of Eschke, later of Steffeck and Gottlieb Biermann; visited the coasts of the North and Baltic Seas, the Hartz Mountains, Northern France (1868), Italy (1869), England and Scotland (1872), then Egypt and the entire East (1873–74), and Italy again in 1876. Medals in Vienna (1873), and Philadelphia (1876). Works: Douarenez in Brittany (1869); After the Storm, Faraglioni in Capri (1872); Grotto in Capri, Golden Horn (1873); Suez (1874), Stettin Museum; Damascus (1874); Mahmudieh Canal (1875); Baalbec on the Lebanon; Sea near Alexandria; Colossus of Memnon at Sunset; Sioot in Upper Egypt in the Twilight.—Müller, 308; Leixner, Mod. K., i. 93; ii. 119; Rosenberg, Berl. Malersch., 341.

KOSAREK, ADOLF, born in Heraletz, Bohemia, Jan. 6, 1830, died in Prague, Oct. 30, 1859. Landscape painter, pupil of Prague Academy under Haushofer. Works: View near Parduleitz, Summer Day, In the Woods (1854); View in Middle Bohemia, Ideal Landscape (1855); Wood Landscape

(1856); Cemetery by the Sea, Winter Night (1857); Solitude, From the Valleys of Kokorschin, Ideal Landscape (1858).—Allgem. d. Biogr., xvi. 737.

KOSKULL, ANDERS GUSTAF, Baron, born in Stockholm, Nov. 27, 1831. Genre painter, studied at first at home, then at the Düsseldorf Academy under Karl Sohn and Tidemand, and in Paris under Couture ; returned to Sweden in 1860, visited Germany in 1862, studying especially in the Berlin and Dresden Galleries. Member of Stockholm Academy since 1868. Works : Beggar Family ; Prayer at Church ; Peasants before Church ; Chimney Sweep is Coming ! Sexton's Collection ; Morning after the Ball ; Girls on the Ice ; Oblation at Church ; Savoyard in Prison ; Household Work, Stockholm Museum.—Müller, 308.

KOSSAK, JULIUS, born in Lemberg, Galicia, about 1830. Genre and animal painter ; attracted general attention at the exhibitions in Lemberg when fifteen, studied afterwards in Paris under Horace Vernet, and became especially an admirable painter of horses. Works : Horse-Market at Prague ; Cossacks on the March ; Three Pictures illustrating the Polish Epic Mohort (1856) ; Poniatowski visiting Mohort's Stud in the Ukraine ; Potocki receiving the Staff Field - Marshal. — Wurzbach, Biog. Lex., xiii. 2.

KOTSCH, THEODOR, born in Hanover in 1818, died at Munich, Nov. 27, 1885. Landscape painter, studied in Hanover and Munich, then from nature in the Hartz and Solling Mountains, and about 1860 settled in Carlsruhe, chiefly attracted there by Schirmer. Works : Weser Landscape, Landscape in the Hartz (1861) ; Under High Trees (1863); Late Evening (1865); The Regenstein in the Hartz (1866), Carlsruhe Gallery ; Road with Horseman, Provinzial Museum, Hanover ; Kloster Michelstein in the Hartz, Trees by the Water at Sunset, Hartz Landscape, View in Upper Bavaria (1867); Oak Hill with Outlook on Ammensee, German Wood Landscape, Saw-Mill, Evening in June (1874) ; Woody Landscape (1877).—Kunst-Chronik, xx. 252 ; xxi. 52 ; Müller, 308.

KOTZEBUE, ALEXANDER VON, born in Königsberg, June 9, 1815. History and battle painter, pupil of St. Petersburg Academy under Sauerweid ; won great gold medal in 1844, lived then in Paris until 1848, visited the Netherlands and Italy, and settled in Munich. Medal, Paris, 3d class, 1867. Works : Storming of Warsaw (1844) ; Storming of Schlüsselburg ; Battle of Poltava ; Storming of Narva ; Suvoroff crossing Panixer Pass ; Episode from Battle on the Trebbia ; Skirmish at the Devil's Bridge ; Crossing the Bothnic Gulf ; Foundation of St. Petersburg, Maximilianeum, Munich ; General Scheremetjeff receiving for Peter the Great the Oath of Allegiance of City of Riga.—D. Kunstbl. (1856), 46 ; (1857), 62 ; (1858), 60 ; Müller, 309 ; Land und Meer (1870), i. 27.

KOWALSKI VON WIERUSZ, ALFRED, born in Warsaw, Poland ; contemporary. History and genre painter, pupil of Warsaw, Dresden, and Munich Academies, at the latter under Alexander Wagner and Joseph Brandt. Medal, 2d class, Munich, 1883. Many of his paintings are owned in England and America. Works : Battue in Poland ; Duel after the Ball ; Genre Scenes from 18th Century ; Military Scenes among the Circassians ; Episodes from the Fights between Russians and Mountaineers in Transcaucasia ; Travelling in Russia, Knoedler & Co., New York ; Hunting Scene (Morgan sale, New York, 1886, $2,225).—Müller, 309.

KOZAKIEWICZ, ANTON, born in Cracow in 1844. Genre painter, pupil of Cracow Art School and Vienna Academy under Engerth ; settled in Munich. Works : Last Moments of a Leader (1869) ; A Recovery (1870) ; Grandfather's Teacher (1871) ;

Child's Delight (1872); Forsaken (1873); Preparing for Battle (1875); Bag-Piper (1876); Artist's Studio; Soldier's Lot; Night-Scene in Poland; First Steps; Fortune Teller (1884).—Müller, 309.

KRABBETJE. See *Asselyn.*

KRAFFT, JOHANN AUGUST, born at Altona, April 27, 1798, died in Rome, Dec. 29, 1829. Genre painter, pupil of the Dresden Academy under Hartmann, went in 1824 to Munich, and in 1825 to Vienna. Finally settled in Rome. Works: Roman Carnival (1828), Thorwaldsen Museum, Copenhagen; Old Beggar, Gallery, ib.; Scenes from German life.—Allgem. d. Biogr., xvii. 15; Andresen, ii. 345; Raczynski, iii. 318; Weilbach, 374.

KRAFFT, PETER, born at Hanau, Sept. 17, 1780, died in Vienna, Oct. 28, 1856. History painter, pupil of the Hanau Academy, and in Vienna of Füger; went in 1802, with Schnorr von Karolsfeld, to Paris, where he became an adherent of David's school. In 1806 he returned to Vienna, visited Rome in 1808, painted mostly portraits, but did not succeed until 1813 in establishing his fame by a subject from contemporary history. Member of the Vienna Academy in 1813, of the Hanau Academy in 1815; corrector and professor at the Vienna Academy in 1823; director of the Belvedere Gallery in 1828; honorary member of the Copenhagen Academy in 1839. Works: Landwehrmann's Farewell (1813), Landwehrmann's Return (1820), Vienna Museum; Archduke Charles at Aspern (1815); Victory at Leipsic (1816), Furstenberg Gallery, Donaueschingen; Coronation of Francis I. (1822), Pesth Museum; Count Nicolaus Zriny before Szigeth, Francis I. giving Audience to a Widow (1837); Archduke Charles and Suite (1838); Meeting of the Allies after Battle of Leipsic (1839); Emperor Francis rowing a Man on Laxenburg Pond, Emperor Francis accompanying Poor Man's Hearse (1854); Belisarius as a Beggar; Ossian and Malvina, Liechtenstein Gallery, Vienna; Manfred; Hermann and Dorothea; St. Cecilia; Rudolph von Hapsburg and the Priest; Scenes from Tasso's Jerusalem.—Allgem. d. Biogr., xvii. 19; Eitelberger, Kunsthist. Schr., i. 61; Kunstbl. (1857), 4; Wurzbach, xiii. 106.

KRAHE, JOHANN LAMBERT, born in Düsseldorf in 1712, died there in 1790. History painter, went to Italy and painted altarpieces for the Jesuits. Studied the antique, Raphael, and the Carraccis, and was made professor in the Academy of St. Luke in Rome, and the Academy in Florence. Recommended in 1755 to the Elector of the Palatinate, he arranged the Düsseldorf Gallery, later also the Munich Gallery; took a very active part in the foundation of the Düsseldorf Academy, and was its first director. Works: Six Altarpieces, Jesuit Church, Mannheim; The Virgin Sleeping, Mannheim Gallery; Four Ceiling Paintings, Castle Benrath, near Düsseldorf.—Allgem. d. Biogr., xvii. 22.

KRAMOLIN, JOSEF, born at Nimburg, Bohemia, in 1730, died in Carlsbad about 1800. History painter, studied in Prague, became in 1758 a Jesuit lay brother; painted numerous pictures for Jesuit churches and colleges, and lived afterward in Carlsbad. Works: Last Supper; Christ Crucified; David; Abraham's Sacrifice; Joseph in Egypt; John Baptist; Magdalen; Lazarus; St. Stephen; St. Jerome.—Allgem. d. Biogr., xvii. 31; Wurzbach, Biogr. Lex., xiii. 128.

KRANZBERGER, JOSEF, born at Ratisbon, July 10, 1814, died in Athens, Nov. 26, 1844. History painter, pupil of the Munich Academy under Cornelius, for whom he executed the cartoons for the fresco-cycle in St. Louis' Church. In 1840 he went with Halbreiter, Claudius Schraudolph, and others to Athens to paint in the Royal Palace. He died of the fever while working on a large altarpiece for the Royal Chapel. Works: Altarpiece, Ratisbon Cathedral; Birth of Christ, Patriarchs, St. Louis Church, Munich; Scenes from Greek War, Royal Palace, Athens.—Allgem. d. Biogr., xvii. 47.

KRAUS, FRIEDRICH, born at Krottingen, East-Prussia, May 27, 1826. Genre and portrait painter, pupil of Königsberg Academy; studied then in Paris (1852–54) and Rome (1855), and settled in Berlin in 1855. Works: Farm Yard with Children (1859), Ravené Gallery, Berlin; Children playing with Young Dogs, Stettin Museum; New Dress; Game of Chess; Reading Girl; City News; Sleeping Girl; Burgomaster Six at Rembrandt's; Potato Harvest; Weekly Visit; Driving to Dinner; Sebastiano del Piombo's Visit to Titian; Titian and his Sweetheart; Morning Call (1872); Bacchante Awakening (1880).—Müller, 309; Rosenberg, Berliner Malerschule, 318.

KRAUS, GEORG MELCHIOR, born in Frankfort, July 26, 1737, died in Weimar, Nov. 5, 1806. Landscape painter and engraver, pupil at Cassel of Johann Heinrich Tischbein, and in 1761–67 at Paris of Greuze and Boucher. Went to Weimar in 1775, and in 1780 was made director of the Art Academy. Member of Vienna Academy in 1768, afterward of Berlin Academy. Works: Mother feeding her Child (1762), Leipsic Museum; Male Portrait, Weimar Museum; Portrait of Goethe (1776); Illustration of Wieland's Oberon; Swiss Peasant Houses. —Allgem. d. Biogr., xvii. 72; Nagler, Mon., iii. 62; Goethe, Aus meinem Leben, Bk. xx.

KRAUSE, WILHELM, born in Dessau, Feb. 27, 1803, died in Berlin, Jan. 8, 1864. Marine painter, studied in Dresden in 1821–24, then in Berlin under Gropius and Wach; made his first attempt at marine painting in 1828, though he had never seen the sea, and then visited Rügen in 1830, Norway, 1831, Holland 1834, Paris and Normandy in 1836, and at last the Mediterranean. Member of the Berlin Academy in 1832, and professor in 1834. Works: Strand of Scheveningen; Mouth of the Seine; View of Arcona; Return of the Fisherman; Coast of Pomerania (1828), Storm at Sea (1831), Scotch Coast in a Storm (1858), National Gallery, Berlin; Approaching Storm (1847), Ravené Gallery, ib.—Allgem. d. Biogr., xvii. 81; Cotta's Kunstblatt (1840), 264; (1842), 103; D. Kunstblatt (1852), 400; Jordan (1885), ii. 126; Rosenberg, Berliner Malerschule, 333.

KRAY, WILHELM, born in Berlin; contemporary. Landscape and genre painter, spent some time in Rome and Venice, and then settled in Vienna. Works: Young Italian Woman with her Child; Fisherman and Mermaid; Ave Maria; Night in Bay of Naples; Undine listening to Tale of a Playmate (1879); Bathing Women; Psyche (1884).—Müller, 310.

KRAYER. See *Craeyer*.

KRELING, AUGUST VON, born at Osnabrück, May 23, 1819, died in Munich, April 23, 1876. History painter, pupil in Munich of Cornelius; visited Venice in 1847 and became, in 1853, director of the Art School in Nuremberg, which he thoroughly reorganized and brought into great repute. Works: First Harvest after Thirty Years' War; Erwin von Steinbach in the Woods (1849), Provinzial Museum, Hanover; Coronation of Louis the Bavarian, Maximilianeum, Munich; Ceiling in the Theatre at Hanover; Huguenots on Night of St. Bartholomew, Nuremberg Museum; Visit to Monastery; Monk as Painter; Monk as Sculptor; Blind Man's Buff; Education of Wolfram von Eschenbach (1853), Kunsthalle, Hamburg.—Allgem. d. Biogr., xvii. 115; Illust. Zeitg. (1873), i. 271; (1874), ii. 467; (1876), i. 468; Nagler, Mon., i. 350; Land und Meer (1872), No. 5; (1876), ii. 735.

KRELL, HANS, flourished in Leipsic in 1533–73. Portrait painter, called by his contemporaries the Painter of Princes. Works: Portraits of the Elector Friedrich I. and his Bride (1534), City Library, Leipsic.—W. & W., ii. 434.

KREMER, PETRUS, born in Antwerp, May 9, 1801. Historical genre painter, pupil of Antwerp Academy under Herreyns and Van Brée; won a medal first year and afterwards all first prizes. Having formed himself after Rubens and Van Dyck, he visited Germany, Italy, and France, and studied especially the Netherlandish old masters in the Louvre. Member of Antwerp and Amsterdam Academies. Works: Peter the Great at Zaandam; Mary Stuart and Rizzio; Paul Potter sketching from Nature; Brouwer taking farewell of Craasbeek; Jan Steen and Maria Herkulens; David Teniers sketching a Village Festival; Reading by Vondel; Count van Buren captive in Spain; Duke of Alva and Bishop of Ypern; Van Dyck's Deathbed; Brouwer at Craasbeek's; Lumey, Count van der Marck swearing to avenge the Death of Egmont and Horn, Brussels Museum; Death of Jan van Marnix in Battle of Astruweel; William I. at Admiral de Coligny's; Daniel Seghers in his Studio; Don Carlos and the Great Inquisitor; Jacques Clément preparing for Murder of Henri III.; Visit of Rubens to Snyders; Poacher and his Son; Fruit Market; Children feeding Birds, Bruges Academy.—Cotta's Kunstbl. (1840), 361; D. Kunstbl. (1855), 140; Immerzeel, ii. 136.

KRETZSCHMAR, JOHANN KARL HEINRICH, born at Brunswick, Oct. 17, 1769, died in Berlin, March 2, 1847. History and portrait painter, pupil of Johann Friedrich Weitsch; went in 1789 to Berlin, where he studied at the Academy under Frisch and Meil; travelled through Germany, France, and Italy, and after his return became member of the Academy in 1806, professor in 1817, and senator in 1828. Works: The Great Elector pardoning the Prince of Homburg (1800); The Elector, as Crown Prince, returned from the Netherlands (1802); The Elector haranguing his Troops; Portrait of Wach, Christ and the Woman of Samaria, National Gallery, Berlin.—Allgem. d. Biogr., xvii. 141; Cotta's Kunstb. (1847), 100; Rosenberg, Berliner Malerschule, 24.

KRETZSCHMER, (JOHANN) HERMANN, born at Anclam, Pomerania, in 1811. History, genre, and portrait painter, pupil from 1829, in Berlin, of Wach, and from 1831, in Düsseldorf, of Schadow; went to Rome in 1838, visited Sicily, and in 1840–41 Greece, Egypt, and Constantinople, and in 1854–60 France and England. Lives in Berlin; professor since 1856. Joined the campaigns of 1864–66, by order of King William, to paint battle pieces. Works: Red Riding Hood; Cinderella (1836); Castle Yard; Repast in the Desert; Involuntary Embarkation; Caravan surprised by the Simoom (1844), Leipsic Museum; General Seydlitz; Landing of the Great Elector —Prince Waldemar (1850); First Pleasure Drive of Seydlitz as Page with the Margrave of Schwedt, Schwerin Gallery; The Black Man; The First Breeches; The Cat's Childbed; Patience; Country Physician; Genre Pictures from the Spreewald (1870–74), Dantzig Museum; Wedding at Gretna Green (1876); Portraits of Mehemet Ali, Abbas Pasha, Abdul Medschid, Queen of Greece, Prince Frederick Charles and Suite (1864).—Müller, K. Lex. d. Gegenw., 310; Cotta's Kunstblatt (1841), 27; D. Kunstblatt (1856), 15; Raczynski, i. 224; Reber, 483; Rosenberg, Berliner Malerschule, 48; Wolfgang Müller, Düsseldorfer K., 315.

KREUL, JOHANN (FRIEDRICH KARL), born at Ansbach in 1804. Portrait and genre painter, studied in the Art School at Nuremberg, and at the age of twenty-two entered the Munich Academy. Had attained reputation in 1830. Works: Baker examining Coin (1841), New Pinakothek, Munich; Baker-Girls; Peasant Women before a Hut; Peasant Doctor; Girl selling Cherries.—

Cotta's Kunstbl. (1839), 84, 131; (1840), 400; (1847), 16; Kugler, Kl. Schriften.

KREUZER, FRANZ, born in Salgen, near Mindelheim, Nov. 12, 1819, died in Munich, Jan. 25, 1872. Landscape painter, pupil of the Munich Academy under Zimmermann, and from 1839 connected with the Xylographic Institute. In 1849 he visited America in company of Robert Eberle, and returned to Munich in 1852. Works: View near Oberandorf (1863); Berchtesgaden (1865); Around Schönau (1866); Hechtsee (1868); Hintersee (1871).—Allgem. d. Biogr., xvii. 144; Kunst-Chronik, vii. 236.

KREVEL, LUDWIG, born at Brunswick, Sept. 19, 1801, died at Treves, May 14, 1876. Portrait and genre painter, pupil of his father, Johann Wunibald; studied in Paris in 1824–30, and settled in Cologne, whence he went to Treves in 1868. Works: Portrait of Professor Eduard d'Alton (1834); Portrait of Christian Rhaban Ruhl (1846); Emmy, Mannheim Art Union; St. Sebastian, St. Alban's Church, Cologne; Girl and Parrot; Venetian Fisherman.—Allgem. d. Biogr., xvii. 149; Kunstbl. (1851), 126; Merlo, 244.

KREYDER, ALEXIS, born at Andlau, Alsace, in 1839. Fruit and flower painter, pupil of Laville of Strasbourg. One of the best living artists of his class. Decorated the Demidoff Palace and other buildings. Studio in Paris. Medal in 1867; 2d class, 1884. Works: Offering to Bacchus (1865), Luxembourg Museum; A Spring (1869); Appletree in Blossom (1872); Vineyard, Roses (1873); By a Grain-Field (1874); On the Banks of a Brook (1876); River in Alsace (1880); Roses and Peaches, Cherries and Flowers (1884); Park Corner, Branch of Roses (1885).—Larousse.

KRIEBEL, ANTON MARIA LUDWIG, born in Dresden, July 24, 1823. History and portrait painter, pupil of Eduard Bendemann, and his assistant in painting frescos in the Palace. Visited Germany, Belgium, and Holland, and spent some time at Munich, Antwerp, and Paris. Since 1866 professor at Dresden Academy. Works: Wall-Paintings in Church at Gersdorff (1869).—Müller, 311; Nagler, Mon., iv. 376.

KRIEHUBER, JOSEF, born in Vienna, Dec. 14, 1801, died there, May 30, 1876. Portrait and landscape painter, pupil of the Vienna Academy under Füger; went in 1818 with Prince Sangusko to Poland. After his return to Vienna in 1822 he again frequented the Academy, was a rival of Daffinger as a miniature painter, and became famous for his portraits in lithograph. His landscapes in oil and water-colour are truthful in conception and carefully studied. He painted more than seven thousand portraits. Works: Portraits of all the members of Imperial Family of Austria, of most of the Austrian statesmen, generals, church dignitaries, scholars, poets, and artists from 1830 to 1860; Landscapes and Skirmish Scenes; Storm in the Forest (1856), View on the Danube, Vienna Museum. — Allgem. d. Biogr., xvii. 166; Illust. Zeitg. (1876), i. 454; Kunst-Chronik, vi. 94; xii. 336; Land und Meer (1872), ii. No. 28; Wurzbach, xiii. 219.

KRIGAR, HEINRICH, born in Berlin, May 7, 1806, died there, July 7, 1838. Genre painter, pupil of Berlin Academy and of Wach; visited Holland, Belgium, and France, studied in Paris under Delaroche, and returned to Berlin in 1837. Works: Cinderella (1836); St. Cecilia; Astrologer; Knight and Shield-Bearer (1836), National Gallery, Berlin.—Cotta's Kunstbl. (1835), 138; Raczynski, iii. 107; Rosenberg, Berliner Malerschule, 36.

KROCKOW VON WICKERODE, OSCAR, Count, born at Thine, Pomerania, March 9, 1826, died in Berlin, Nov. 12, 1871. Animal and landscape painter, pupil in Berlin of W. Krause and in Munich of Albert Zimmermann; lived in Paris in 1856–59, visited Tyrol, Switzerland, Italy, and Russia, and settled in Berlin. Works: Rocks in Lautesch Valley—Tyrol; Bison-Cow defending her Calf against Wolves; Bison-Hunt; Evening on Banks of Narewka;

Wild Boars, National Gallery, Berlin.—Jordan, 183.

KRODEL, WOLFGANG, 16th century. One of a family of artists that flourished in Saxony through several generations. Probably pupil of Cranach. Works: Last Judgment (1528), Dessau Gallery; Judith and Holofernes (1555), Darmstadt Museum. By his nephew, Mathias Krodel, who died in 1605, there is a Male Portrait (1591) in the Dresden Gallery.—W. & W., ii. 433; Nagler, Mon., v. 361.

KROGK (Krock), HENDRIK, born at Flensburg, July 21, 1671, died at Copenhagen, Nov. 18, 1738. History and portrait painter, first instructed by a portrait painter at Husum, then studied in Copenhagen, and in 1693 went with Count Gyldenlöve to Italy, which he visited again in 1698 and 1704, when he studied in Rome under Carlo Maratti; was also repeatedly in France. After his return he painted many pictures, especially ceilings, for the royal palaces at Copenhagen, Hirschholm, Fredensborg, and Frederiksborg. Works: Meeting of Jacob and Rachel, Gallery, Copenhagen; Last Judgment, Palna Chapel, ib.; Portrait of Frederik IV.—Weilbach, 381.

KRONBERG, JULIUS, born at Karlskrona, Sweden, Dec. 11, 1850. History and genre painter, pupil of Stockholm Academy; won a prize in 1870, set out to travel in 1873, and has since lived in Paris and Munich. Works: Slumbering Wood-Nymph; Spring; Queen of Sheba.—Müller, 311.

KRONBERGER, KARL, born at Freystadt, Upper Austria, March 7, 1841. Genre painter, pupil of Munich Academy under Anschütz and Hiltensperger. Many of his pictures are in America. Works: Law Proceedings (1873); Raree-Show; Politicians (1874); Last Will; In Great Distress; Another Comet, Harmless Waylayers (1875); At the Baptismal Feast, Aunt is Coming (1876); Theft discovered Too Late (1880).—Müller, 311.

KRÖNER, (JOHANN) CHRISTIAN, born at Rinteln, Hesse, Feb. 3, 1838. Animal painter, studied chiefly from nature in the Bavarian Alps, also in Munich and Düsseldorf. Gold medals in Berlin, 1876, 1879. Works: Deer-Hunt (1864); Deer-Troop (1865); Stag-Hunt (1866); Red-Deer Hunt, After the Fight (1867); In the Morning, Stags Fighting (1868); Stags before the Fight, After the Fight (1872); Deer in Beech-Wood, Boar-Hunt (1874); Wood Landscape with Stags (1875), Düsseldorf Gallery; Stag breaking from the Woods, Provinzial Museum, Hanover; Deer Grazing (1877); Autumn Landscape with Deer, National Gallery, Berlin; Winter Landscape with Boar-Herd; Boar-Hunt, Winter (1878); Deer in Wood; Scene during Pause in Hunting, File of Wild Boars (1882); Stags in Morning Fog on the Brocken (1885).—Jordan, ii. 128; Kunst-Chronik, xxi. 62; Müller, 311; Zeitschr. f. b. K., x. 160; xii. (Mittheilungen, v. 51); xxi. 52.

KRÖYER, PETER SEVERIN, born at Stavanger, Norway, June 24, 1851. Genre and portrait painter, pupil of Copenhagen Academy, and in Paris of Bonnat; gold medal, 1873, for cartoon of David before Saul after slaying Goliath; studied from nature on his travels in Holland, Belgium, Spain, and Italy, especially in Southern Italy. Medals: Paris, 3d class, 1881; 2d class, 1884. Works: Daphnis and Chloë (1879); Sardinière at Concarneau (1880); Village Hatter (1881); Model Studio, Italian Workmen digging in Fields (1882); Portrait of Meldahl (1882); Portrait of the Flower Painter Ottesen; Skagen Fishermen, Artists' Breakfast at Skagen (1884).—Sig. Müller, 189; Weilbach, 386; Zeitschr. f. b. K., xvi. 295; xvii. 275, 352.

KRUG, ÉDOUARD, born at Drubec (Calvados); contemporary. History and portrait painter, pupil of Cogniet. Medal,

3d class, 1880. Works: Good Samaritan (1863); Communion of Jeanne d'Arc in her Prison (1864); Vender of Silhouettes (1865); Portrait of Artist's Mother (1869); Entombment (1870); Colonel Langlois (1876), Caen Museum; A Gamin (1877); Martyrdom of St. Philomene (1878); Genius of Christianity (1879); Death of Saint-Clair (1880); Symphorosus and his Seven Sons condemned to Death by the Emperor Hadrian (1882); After the Storm (1883); Œdipus and Antigone (1885).

KRÜGER, EUGEN, born at Altona, Dec. 26, 1832, died at Düsternbrook, near Kiel, July 8, 1876. Landscape and animal painter, pupil in Vienna of Gurlitt (1852), with whom he visited Hungary; then went with Adolf Schreyer to Düsseldorf, where he acquired reputation as a painter of animals of the chase. In 1859 he moved to Hamburg, whence he visited Great Britain, France, Switzerland, Italy, and Sicily, returning to Hamburg in 1876. Received a gold medal from the King of Prussia for his album, called Wood and Game, 1860. Wood with Brook in Morning Fog (last work), Kunsthalle, Hamburg.—Allgem. d. Biogr., xvii. 227; Kunst-Chronik, ii. 62; vi. 9; xii. 449; Meyer, Conv. Lex., xvii. 513.

KRÜGER, FRANZ, born at Radegast, Dessau, Sept. 3, 1797, died in Berlin, Jan. 21, 1857. Portrait and horse painter, self-taught; often called Pferde (Horse) Krüger, for his skill as a painter of horses. Visited St. Petersburg in 1844 and 1850. Member of Berlin Academy in 1825, professor and court-painter. Works: Parade of Regiment of Cuirassiers in Berlin, with more than 100 portraits (1831, for the Czar); Parade of the Guards before Frederick William III. (1839), Homage to Frederick William IV. in 1840, Royal Palace, Berlin; Czar Nicholas and Suite on Horseback (1834); Frederick William IV. with Suite (1842); Start for Chase, Return, Horse-Stable, Dead Rabbit, Sketch to Czar Nicholas and Suite (1834), National Gallery, Berlin; Portrait of King Frederick William IV., Stable Interior (1855), Ravené Gallery, ib.; King Ernest August of Hanover, Provinzial Museum, Hanover; do., and other members of Royal Families of Hanover and Hohenzollern, Royal Gallery, ib.—Allgem. d. Biogr., xvii. 227; Jordan (1885), ii. 129; Kunstblatt (1857), 43, 50, 209; Kunst-Chronik, xxi. 113; Rosenberg, Berliner Malerschule, 284; Zeitschr. f. b. K., xvi. 337.

KRÜGER, KARL (MAXIMILIAN), born at Lübbenau, July 18, 1834, died at Gohlis, near Dresden, Jan. 30, 1880. Landscape painter, pupil of Munich Academy under Ott and Richard Zimmermann, then of Weimar Art School under Michels; travelled in Germany and North Italy, and lived in Dresden since 1870. Called Spreewald-Krüger from the scene of many of his landscapes. Works: Spreewald (1866), National Gallery, Berlin; Mill in Spreewald, Stettin Museum. —Jordan, 187; Kunst-Chronik, xv. 310.

KRUSEMAN, CORNELIS, born in Amsterdam, Sept. 25, 1797, died at Lisse, North Holland, Nov. 14, 1857. History, genre, and portrait painter, pupil of Charles H. Hodges (portrait painter, 1764–1837), Ravelli, and of J. A. Daiwaille; then studied in Paris and Rome, returned to Amsterdam, became member of the Academy, and afterwards removed to Lisse. Order of Lion in 1831; Commander of Oak-Crown Order; gold medal in Brussels in 1851. Called the Italian Kruseman to distinguish him from his cousin, Jan Adam. Works: Praying Family; Sermon of John Baptist; Magdalen; Belisarius as a Beggar; Entombment; Ecce Homo; Scene from Dutch-Belgian War of 1831; Prince of Orange wounded at Bantersem; Old Woman Reading, Happy Household (1817), Departure of Philip II. from Scheveningen (1832), Devotion, Of the same Opinion, Entombment (1830), Amster-

dam Museum; Male Portrait (1826), Leyden Museum.—D. Kunstbl. (1857), 424; Immerzeel, ii. 138; Kramm, iii. 911; Larousse, ix. 1272.

KRUSEMAN, JAN ADAM, born in Haarlem, Feb. 12, 1804, died there, March 17, 1862. History and portrait painter, cousin and pupil in Amsterdam of Cornelis, studied then from nature and after the great masters in Amsterdam Museum, and in Brussels under David; returned to Amsterdam in 1825, was co-director of the Academy in 1831–35, and one of the founders of the Society Arti et Amicitiæ. Works: Portrait of Czar Alexander I. (1832); of Kings William I. and William II., Count and Countess van Styrum; Company of Dutch Poets, Portraits of King William II. (1840) and of Adriaan van der Hoop, Elijah and the Shunammite Woman (1825), Young Girl Resting (1827), Amsterdam Museum; Christ and Woman of Samaria; Prodigal Son; Cain and Abel; Noah's Curse; Narcissus; Joseph and Benjamin; Abraham and Isaac; Shunammite Woman; Male Portraits (1822, 1848), Portrait of Himself (1844), Haarlem Museum; Landscapes (2) (1850), Leipsic Museum; Midday Nap (1855).—Burger, Musées, ii. 160; Immerzeel, ii. 140; Kramm, iii. 914; vii. 97.

KRUSEMAN VAN ELTEN, H. D., born at Alkmaar, Nov. 14, 1829. Landscape painter, pupil in Haarlem of Lieste, and student of nature in Germany, Switzerland, and Tyrol. Continued his studies in Brussels, and settled in Amsterdam, whence he moved to New York in 1865. Member of Rotterdam and Amsterdam Academies, and of Belgian Water Colour Society; A.N.A. in 1871, and N.A. in 1883. Medals: Amsterdam, 1860; Philadelphia, 1876. Studio in New York. Works in oil: Early Morning in Woods, Queen of Holland; Well on the Heath (1860); Summer Morning—Esopus Creek (1867); Morning in the Hartz (1871); Passing Shower near Pittsfield (1875); Windmills—Holland, Hurlbut Collection, Cleveland; Corn-fields, Clearing Off—Adirondacks, Grove in the Heath, Russell's Falls—Adirondacks (1876); Hillside (1879); Grain Field—Connecticut, Summer in Shepaug Valley (1880); Morning on River Banks (1881); Near the River, After the Rain (1882); Midday, Coming Storm (1883). Water-colours: Sunday Morning in Holland (1867); Meadows near Farmington (1871); Evening on Long Island Sound (1875); Scene in Holland, Autumn in the White Mountains (1876); Morning near Gloucester—Mass. (1878); Bright Day in August, Old Settler, Summer Evening (1884).—Sheldon, 196; Müller, 312.

KÜCHLER, ALBERT, born in Copenhagen, May 2, 1803. History and genre painter, pupil of Copenhagen Academy under Eckersberg; received medals in 1822 and 1825, gold medal in 1829; went to Munich in 1830, and then to Rome, where he became a follower of Overbeck. In 1844 he embraced Catholicism, and under the name of Fra Pietro became a Franciscan Monk (1851), since which time he has painted altarpieces only. Member of Copenhagen Academy since 1877. Works: Young Fruit-Seller in Artist's Studio (1828), Copenhagen Gallery; Christ healing the Sick (1829); Christ appearing to the Disciples; Joseph relating his Dream (1833), Bride dressed by her Mother (1836), Copenhagen Gallery; Family Scene on Lake of Nemi, Roman buying Priest's Hat for his Child, Little Abbé examined by his Sister, Family of Colonel Paulsen, Thorwaldsen Museum, Copenhagen. —Sigurd Müller, 198; Weilbach, 386; Land und Meer (1874), i. 366.

KÜGELGEN, GERHARD VON, born at Bacharach on the Rhine, Jan. 6, 1772, murdered near Loschwitz, Dresden, March 27, 1820. History and portrait painter, pupil of Zick in Coblentz, and of Fesel in Würz-

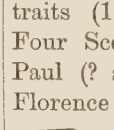
burg; went to Rome in 1791, thence to Munich, Riga (1795), and St. Petersburg (1799), returning home in 1804; visited Paris, and in 1805 settled in Dresden, where he became professor at the Academy in 1814. Member of Berlin and St. Petersburg Academies. Works: Andromeda (1810), Ariadne in Naxos (1816), National Gallery, Berlin; Christ and the two St. Johns; Prodigal Son, Dresden Museum; Moses, Christ, Mohammed, Leipsic Museum; Portraits of Blücher, Gneisenau, Goethe, Schiller, Wieland, and Herder. His son Wilhelm (1802–67) studied at Dresden and Rome, and was court-painter to the last Duke of Anhalt-Bernburg.—Allgem. d. Biogr., xvii. 305; Hasse, Leben G. v. K.; Kaufmann, Bilder aus dem Rheinland (Cologne, 1884), 3; Kügelgen, Jugenderinnerungen; N. Necrol. d. D. (1832), 17; Riegel, 171.

KÜGELGEN, KARL FERDINAND, born at Bacharach in 1772, died at Revel, Russia, Jan. 9, 1832. Landscape painter, twin brother of Gerhard, whom he followed to Russia in 1796. He became court-painter in St. Petersburg, visited the Crimea in 1803 and 1806, by imperial order, and Finland in 1818. Settled in Revel in 1827. Works: Views in Crimea and Finland (85), Imperial Collection; Ten Ideal Landscapes. —Allgem. d. Biogr., xvii. 307; Hasse, Leben G. v. K.

KÜHLING, WILHELM, born in Berlin, Sept. 2, 1823, died in Berlin, Jan. 25, 1886. Landscape and animal painter, pupil of Berlin Academy; visited Switzerland, France, and Italy, painted at first portraits, and after being employed at the Court of Schwerin in 1844–52 settled in Berlin. Works: At the Brook; In Autumn; In the Meadow; At the Ford; Pasture (1874), National Gallery, Berlin.—Müller, 313; Rosenberg, Berl. Malersch., 345.

KUHNEN, (PETER) LUDWIG, born at Aix-la-Chapelle, Feb. 14, 1812. Landscape painter, first instructed in his native city by J. Bastine, a pupil of Louis David, but mostly self-taught by study of nature; painted at first portraits, and in 1836 settled at Brussels. Medals: Brussels, 1841, 1845; Paris, 3d class, 1846; Bruges, 1850; Oporto, 1865; Vienna, Order of Leopold, 1856. Works: Pilgrim in Prayer by Gothic Ruin (1831); Burning of Feudal Castle; Evening Landscape (1841), do. (1846), King of Belgium; Souvenir of Banks of the Meuse (1842); Landscape (1845), Brussels Museum; Wooded Landscape (1847), Ravené Gallery, Berlin; Pictures in Aremberg Gallery, Brussels, and other private collections.—Immerzeel, ii. 142; Kramm, iii. 918; D. Kunstbl. (1852), 389.

KULMBACH, HANS VON, born at Kulmbach, Franconia, flourished in Nuremberg, died there previous to Dec. 3, 1522. Real name Hans Suess, formerly erroneously given as Wagner, then as Fuess. German school. History painter, pupil of Jacopo dei Barbari, then of Albrecht Dürer between 1511 and 1513, and also in 1518, and one of the representative masters of the German school. Works: Adoration of Magi (1511), Female Portrait, Berlin Museum; Triptych with Saints, Carlsruhe Gallery; Figures of Saints (6), Old Pinakothek, Munich; Figures of Saints (5), Finding of the Cross, Germanic Museum, Nuremberg; Triptych with Coronation of the Virgin (1513), St. Sebaldus, ib.; Male Portrait, Oldenburg Gallery; The Trinity and Saints, Nativity, Schleissheim Gallery; Two Portraits (1513), Consul Weber, Hamburg; Four Scenes in History of SS. Peter and Paul (? attributed to Schäuffelin), Uffizi, Florence; Series of Scenes from Legend of St. Catherine, St. Mary's Church, Cracow. Others in Gallery.—Allgem. d. Biogr., xvii. 363; Förster, ii. 312; Keane, Early Masters, 135; Kugler (Crowe), i. 176; Quellenschriften, x. 134; Rep. f. K., iii. 213; W. & W., ii. 403; Zeitschr. f. bild. Kunst., vi. 329; ix. 156; xi. 352.



KUMMER, KARL ROBERT, born in Dresden, May 30, 1810. Landscape painter,

self-taught on travels through Tyrol and in Italy, where he studied in 1831–37; during that period he also visited Dalmatia, Slavonia, and Croatia, and settled in Dresden in 1843; visited Scotland in 1851, Portugal in 1859, Egypt in 1867, and frequented the Alps. Honorary member of Dresden Academy in 1847, professor in 1859. Bavarian Order of Michael, Prussian Order of Red Eagle. Works: Hungarian Steppe; Cattaro; View from Montenegro into Albania; Lake of Scutari; Castle Cintra; Lisbon; Storm on Coast of Palermo; Views on Scotch Coast; View near Arisaig, Scotland, Dresden Gallery; Sunset in the Hebrides, Swiss Landscape, Leipsic Museum.—Illustr. Zeitg. (1869), ii. 391; Kaulen, 29; Müller, 313.

KUNST, CORNELIS CORNELISZEN, born in Leyden in 1493, died in Bruges in 1544. Dutch school. History and portrait painter, son and pupil of Cornelis Engelbrechtsen; was one of the best artists of his native city; moved afterwards to Bruges, where his works are highly esteemed. Had a brother Lucas, surnamed Kok (Cook), who, also a pupil of his father, went to England. Works: Christ bearing the Cross, Sorrow of Mary, Descent from the Cross (all in Leyden).—Allgem. d. Biogr., xvii. 388; Immerzeel, ii. 143; Kramm, iii. 921; Van Mander, i. 99.

KUNTZ, GUSTAV, born at Wildenfels, Saxony, Feb. 17, 1843, died in Rome, April 2, 1879. Genre painter, pupil in Vienna of Angeli, who in 1871 met him in Rome, where Kuntz worked as a sculptor; lived in Weimar in 1871-72, then visited England, France, Holland, and Belgium; lived from 1873 in Vienna, and in 1877 settled in Rome. Medal in Philadelphia in 1876. Works: Nun in Contemplation (1876), Roman Pilgrim (1878), do. Praying, Dresden Museum; Document Thief; Denied Absolution; The Widow's Mite; Italian Pilgrims (1877), National Gallery, Berlin.—Jordan (1885), ii. 132; Kunst-Chronik, xiv. 525; Leixner, Mod. K., ii. 66.

KUNTZ, KARL, born in Mannheim, July 28, 1770, died in Carlsruhe, Sept. 8, 1830. Landscape and animal painter, pupil of Mannheim Academy under Rönger and Quaglio; went in 1790 to Switzerland and Milan, and in 1805 became court-painter, and in 1829 director of the Gallery in Carlsruhe. Works: Pasture (1824), National Gallery, Berlin; Landscape, Cattle Pieces (2). Cattle Market, Carlsruhe Gallery; Landscapes with Cattle (3, 1802, 1815), Peasants Embarking on Lake, New Pinakothek, Munich; others in Mannheim Gallery, and in Paris and St. Petersburg. His sons and pupils, Rudolf (1798–1848, Baden court-painter in 1830) and Ludwig (born in 1810), were both able artists in the same line. By Rudolf there are in the Carlsruhe Gallery: View of Stutensee Hunting Lodge, Animal Piece, Horses Watering, Horse Race near Iffezheim.—Allgem. d. Biogr., xvii. 397; Brockhaus, x. 674; Cotta's Kunstbl. (1830), 340.

KUPELWIESER, LEOPOLD, born at Piesting, Nether Austria, Oct. 17, 1796, died in Vienna, Nov. 17, 1862. History painter, pupil of the Vienna Academy; studied at Dresden in 1816–18, and after having established his reputation by a life-size portrait of the Emperor Francis, visited Italy in 1824–25. Especially attracted by the works of Fra Angelico, he devoted himself entirely to religious art, and after his return home executed numerous altarpieces for churches in Austria, Bohemia, and Hungary, besides fresco paintings in Viennese churches and official buildings. He co-operated with Führich in promoting religious art tendencies. From 1830 corrector, and from 1837 professor, at the Academy; member of most of the European Academies, and received many decorations and honours. Works: Crucifixion; Ascension; Austria surrounded by Symbolical Figures; Assumption; Birth of Mary; Moses praying for Victory (1836), Vienna Museum; Prophecy to the Three Youths Adalbero, Altmann, and Gebhard (1856), New Pinakothek, Munich; Annunci-

ation; frescos in Lerchenfeld Church, Vienna. —Allgem. d. Biogr., xvii. 405 ; Dioskuren (1862), 384 ; Kunstbl. (1854), 464 ; (1856), 174 ; (1857), 199 ; Wurzbach, xiii. 392 ; Raczynski, ii. 553.

KUPETZKY (Kópecky), JOHANN, born at Poesing, Upper Hungary, in 1667, died in Nuremberg, June 4, 1740. German school. History and portrait painter, pupil of the Swiss painter Klaus in Vienna, whence he went to Venice and Rome to study Correggio, Guido, and Titian. After living in Italy twenty-two years, he went upon invitation of Prince Adam von Liechtenstein to Vienna, where he won the favour of Joseph I., Charles VI., and of Prince Eugene of Savoy, and became popular as a portrait painter. Later he went to Nuremberg. He was a capital draughtsman, and a powerful though often heavy colourist. Works : Portrait of Peter the Great, Artist and his Son, Himself at the Easel, King Augustus of Poland, A Hungarian Magnate, Two Female Portraits, Male Portrait, Two Head Studies, Brunswick Museum ; Portrait of Himself, Darmstadt and Dresden Museums ; do., and Portrait of Rákoczy, Gotha Museum ; Male Portrait (of himself ?), Kunsthalle, Hamburg ; Old Woman with Letter, Leipsic Museum ; Lady's Portrait, Old Pinakothek, Munich ; Artist's Portrait, Milan Academy ; do. (2), and Portrait of Rákoczy, A Boy, and Male Portraits (4), Germanic Museum, Nuremberg ; Dutch Genre Pieces (2), Artist and his Son, Artist's Wife, Count Zinzendorf, Man in Armour, Town-hall, ib. ; Bishop Baron von Hutten, Artist and his Son, Schleissheim Gallery ; St. Peter, Artist's Portrait, Schwerin Gallery ; Portraits of himself and of his wife, Stuttgart Museum ; A Lady with her Boy, Artist before Easel (1706), Museum, Vienna ; Mythological Subjects, Saints, and Portraits, Liechtenstein Gallery and in other private galleries, ib. ; Portraits (10–12), National Museum, Pesth ; Prince Eugene of Savoy, Versailles Museum.—Allgem. d. Biogr., xvii. 408 ; Dlabacz, ii. 160 ; Füssli, Leben des Geo. Phil. Rugendas u. des Joh. Kupeczky (Zürich, 1758) ; Kugler (Crowe), ii. 552 ; Lipowsky, i. 167, 193 ; Wurzbach, xiii. 396.

J Kupetzky 1713

KUPPELMAYER, RUDOLF, born at Kaufbeuren in 1843. Genre and portrait painter, pupil of Munich Academy, where he took Kaulbach for his model ; studied then for two years in Nuremberg under Kreling, lived in Italy, especially at Venice, in 1869–72, and settled in Munich. Medals in Vienna (1873) and London (1874) ; Order of Michael (1876). Works : Portrait (1872) ; Italian Concert (1873) ; Drunken Soldiers in Thirty Years' War ; After the Bath (1876); Farewell of Duke Albrecht IV. (1879).—Müller, 314.

KURELLA, LUDOVIK VON, born in Warsaw, Aug. 13, 1836. History painter, pupil of Warsaw Academy, studied then in Dresden under Schnorr and in Munich under Kaulbach ; went to Rome and visited Paris, Brussels, Antwerp, and Berlin, where he was influenced by Cornelius ; returned to Munich, and studied at the Academy under Ramberg. Most of his works are bought in England. Works : Death of Moses ; Ferry in Poland ; Goldfish ; Switezianka ; Polish Market (1875). — Müller, 314.

KURTZ, KARL, born in Stuttgart in 1817. Portrait and genre painter, pupil of Stuttgart Art School and of Vienna Academy under Danhauser ; visited Hungary, Rome, Venice, Milan, and Florence (1842–44), also France and Belgium ; lived in Munich in 1844–45, in Dresden and Berlin in 1846, then visited England and Holland, afterwards repeatedly France and Italy, and in 1848 became professor at the Polytechnic in Stuttgart. Gold medal, 1853 ; medal, 1859 ; Order of Frederic. Work : Portrait of King William I. (1853).—Müller, 314.

KURZBAUER, EDUARD, born in Vienna, May 2, 1840, died in Munich, Jan. 13, 1879. Genre painter, pupil of the Vienna Academy in 1857–61, and in Munich of Pi-

loty in 1868–70. His pictures show unusual powers of invention and characterization, with fine qualities of colour. Works: The Story-Teller (1867); Fugitives Overtaken (1868), Vienna Museum; Rejected Suitor (1871); Old Mother; Rural Feast (1873), New Pinakothek, Munich; First Picture-Book, Stuttgart Museum; A Stormy Betrothal-Day, Tasting Wine, Groundless Jealousy (1874); Sunday Sportsman, Before Election, Christmas Tree, Fortune-Teller (1875); The First Step (1877); The Dispute (1877), W. T. Walters, Baltimore; Spinning Room in Black Forest, Dresden Gallery; Calumny (1878); Small Washing; Wreath Binders; Before the Funeral, Vienna Museum.—Allgem. d. Biogr., xvii. 431; Illustr. Zeitg. (1878), i. 156; N. ill. Zeitg. (1881), i. 46, 110; Kunst-Chronik, viii. 466; xiv. 302; Zeitschr. f. b. K., ix. 32; ix. 556; (Mittheilungen, ii. 41); do., x. (iii. 1).

KÜRZINGER, MARIANNE, born in Munich in 1770, died in 1809. History and genre painter, daughter and pupil of Franz Kürzinger (history painter, 1730–90), then studied under Jakob Dorner with such success that she was called the Angelica Kauffman of Bavaria. She married the actor and singer, Johann Kunz, in Munich. Works: Circassian Woman introduced to the Sultan; Circassian Woman Dressing; Death of French Grenadier Latour d'Auvergne; Christ on Mount of Olives.—Lipowsky.

KUWASSEG, KARL, born in Trieste, March 16, 1802, died in Paris, Jan., 1877. Landscape painter, pupil of Gratz Academy under Stark; painted in water-colours in Vienna, and after travelling with Count Schomburg in Southern Europe and in America went to Paris, where he became a naturalized Frenchman. About 1835 Louis Philippe and Baron Rothschild bought some of his pictures and opened the road to success. Medals: 3d class, 1841, 1861, 1863; L. of Honour. Works: Landscape (1835); View of Rio de Janeiro (1837); Chamois-Hunting (1840); View of Villeneuve Saint-George (1841); View of Machemont (1842); River Yères (1844); Views of Ermenonville (1845); Souvenir of South America (1846); View of Guayaquil (1847); View of Tréport (1848); Environs of Grenoble (1852); View in Carinthia (1857); Valley of Angus (1859); Cliffs of Flamborough Head (1861); Cliffs of Scotch Coast (1863); Return from Hunting (1864); Moro Castle (1865); Cordilleras near Santiago (1866); Cliffs on the Mediterranean (1867); Souvenirs of Switzerland (1868); The Estrelle after a Storm, View in the Cordilleras (1869); Environs of Valauris (1870); View in the Tyrol (1872); Hohenberg (1873); Huts of South American Indians, Sea View (1874); Rocks of Stocksfelsen-Tyrol, Glacier of Friolay (1876); View in the Canton of Grisons (1877). His son and pupil, Charles Euphraise, born at Draveil (Seine-et-Oise), pupil also of Durand-Brager, paints landscapes, city views, and sea-ports.—Bellier, i. 858; Gaz. des B. Arts (1861), xi. 191; (1866), xxi. 52; Larousse; Wurzbach, xiii. 436.

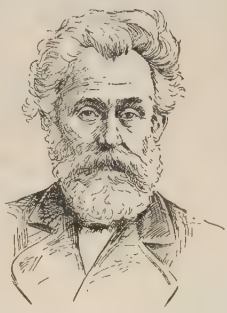
KUYCK, (JEAN) LOUIS VAN, born in Antwerp in 1821, died there in 1875. Animal painter, pupil of Antwerp Academy under Van Bree and Wappers; painted at first genre scenes. Gold medal in Brussels in 1866. Works: Flemish Inn Yard; Horse Stable (1859), Kunsthalle, Hamburg; do. (1852), New Pinakothek, Munich; Departure for the Fields (1870), Antwerp Museum.—Art Journal (1866), 335.

KUYP. See *Cuyp*.

KUYTENBROUWER, MARTINUS ANTONIUS, born at Amersfoort, Holland, Nov. 21, 1821. Landscape and animal painter, first instructed by his father, a skilful dilettante; completed his studies during travels in Belgium and France, and settled in Brussels. Court-painter and member of Amsterdam Academy. Officer of Order of Oak

Crown. Works: Stags after Fight; Great Wood-Landscape (1855); Stag-Hunt (1856), Brussels Museum; Maternal Love, Little Crab-Catchers (1862); Stags Fighting; St. Bernard Dog and Badger Dog; The Dragonnades under Louis XIV.; Sunset Landscape with a Train of Cavaliers; Huguenots taking Refuge in the Woods; View in Forest of Fontainebleau, Rotterdam Museum; Cuirassiers on their Way to Fontainebleau; Two Hunting Pieces in Costumes of 16th Century; Stag-Hunt in 16th Century; Chase in Forest near Ghent (1856); Stag and Hind in Moonlight (1870); Herd of Stags (1873); Fox Terrier (1880).—Kramm, iii. 923; vii. 97; Müller, 314; Nagler, Mon., iv. 504.

KYHN, (PETER) VILHELM (KARL), born in Copenhagen, March 30, 1819. Landscape painter, pupil of Copenhagen Academy; member in 1870; visited France and Italy in 1850. Works: Coast on Isle of Bornholm (1843), Aarhus Museum; Coast at Sunset after Rain, Ruins of Hammershus Castle (1844); Frederiksborg Castle, Woods in the Spring (1845); View near Jaegerspris (1848), Winter Evening in the Woods (1853), Coast View near Taarbeck (1855), View near Horsens (1858), Summer Evening (1863), Summer Day (1869), Late Summer Evening in Jutland (1874), Copenhagen Gallery; Winter Afternoon on the Sound; Moonlight Landscape (1876).—Sigurd Müller, 204; Weilbach, 389.



END OF VOLUME II.

23

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